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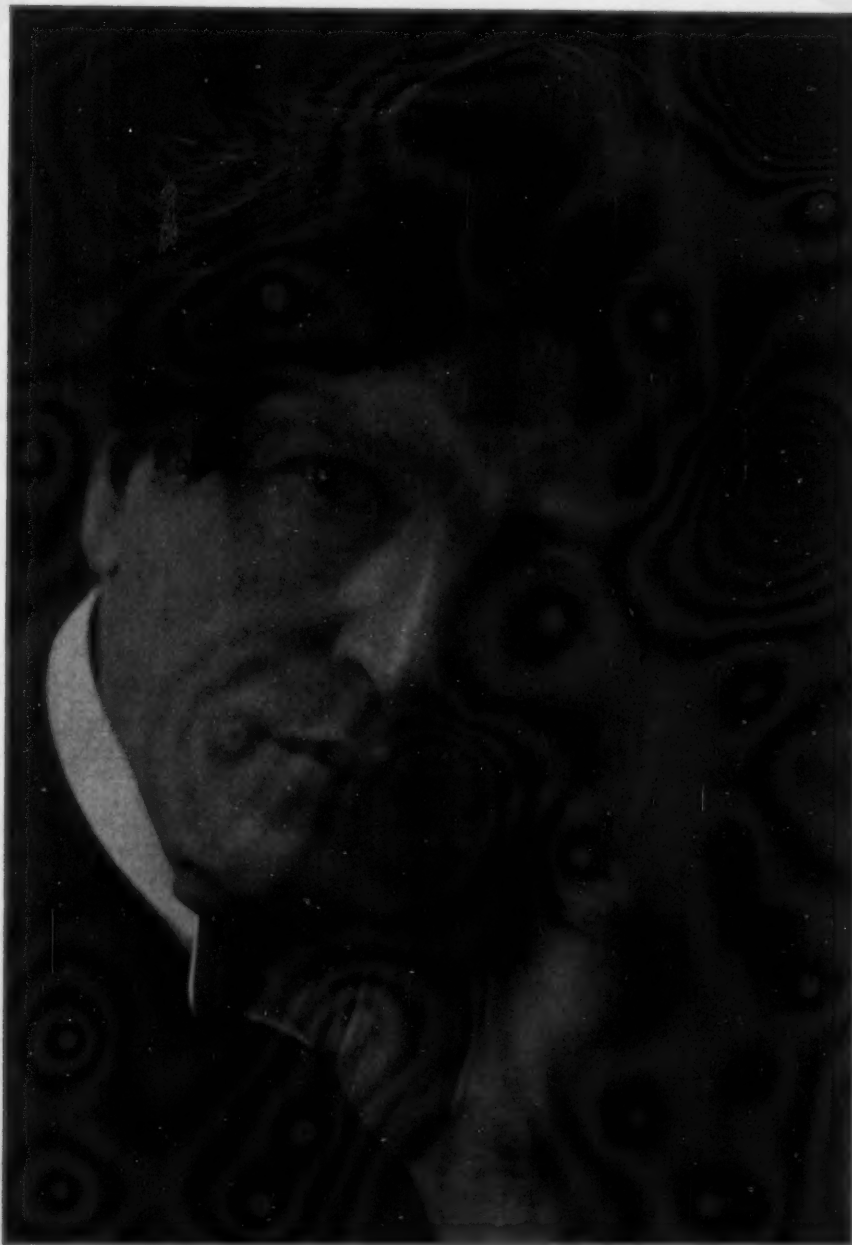
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BERLIN, W., September 6, 1909.

Rudolf Berger scored an emphatic success at his debut as a tenor at the Royal Opera on Tuesday evening, when he sang the title role in "Lohengrin." Oscar Saenger is to be congratulated on the outcome of his experiment. This is the first time, to my knowledge, that a singer and member of a great European Opera ever went to America to study singing, and the Berger case aroused widespread interest. The Royal Opera House was packed on Tues-



OSCAR SAENGER AND RUDOLF BERGER

day evening, and the many habitués who had formerly so often heard Berger in baritone roles awaited with great impatience his rentrée as a tenor. Most of them were sceptical, but their scepticism was turned into admiration after his beautiful rendering of the "Schwanenlied." There can be no doubt whatever that Oscar Saenger's diagnosis of Berger's voice was correct; he is a tenor, and a lyric tenor at that, who in former years ill-advisedly sang baritone roles. There is now nothing whatever of the baritone quality in his voice. He is a tenor pure and simple, and there is no straining to get the high notes; on the contrary, they come out with great ease and the evenness of his tone production throughout the registers was especially noticeable. Very striking, too, was the progress that Berger has made during the past year in the art of bel canto; he sang with beautiful legato effects. In fact, there was scarcely anything to be criticised in his singing save that one could wish for a little more passion in his top notes; but being nervous on this, his first appearance as a tenor, he naturally was cautious not to overdo. His voice now carries admirably, much better than formerly, and his career as a tenor will be watched with interest. In appearance, Berger makes an ideal Lohengrin, and histrionically, too, his work was very satisfactory. All in all, his success was very gratifying, and Oscar Saenger, who was present, as well as Berger himself, were congratulated on all sides. As I have already cabled you, Berger was called out during the performance no less than twenty-four times, and after the last act there were cries, not only for Berger, but for Saenger also. The latter did not appear on the stage, however. Moreover, a very critical audience was present, including many well known singing teachers like Franz Emerich, Georg Fergusson, Blanche Corelli, and others. They all agreed that their distinguished colleague Saenger had accomplished wonders with Berger in the short time he instructed him. After the performance, Count von

Hülßen, the Intendant of the Royal Opera, went to Berger's dressing room and congratulated him most heartily, and Leo Blech, the conductor, and Droscher, the chief stage manager, did the same. Von Hülßen also expressed to Berger his desire to meet Oscar Saenger. When Berger left the Opera House some 400 people, who had assembled at the stage entrance, offered him an ovation. The day after the performance Intendant von Hülßen had a long talk with Oscar Saenger, and he expressed in the warmest terms his admiration for what he had done for Berger. Von Hülßen was also much interested in learning from Saenger details about operatic conditions in America. He said he was thinking of giving to Berger the role of the Prophet in Meyerbeer's opera, which is soon to be brought out with new mise-en-scène. Mr. Saenger left for Paris on Saturday after having spent two very pleasant weeks in the German capital.

During my five weeks' absence from Berlin nothing of importance in a musical way occurred excepting several interesting performances at the Gura summer opera at Kroll's Theater.

Prof. Edgar Stillman-Kelley represented me at these performances and he informs me that the most significant among them was the appearance of Gemma Bellincioni in "Salome." She is an artist of great individuality, but her voice is passé. Opera was given every night at Kroll's up to August 24, but the repertory was pretty well exhausted before I left town, so that there is really little that is new to be said about it. Gura is reported to have lost 80,000 marks in the venture. One-half of this loss was born by Pennarini, the tenor, who formerly was on tour one season with the Savage Opera Company. Summer opera has never been made to pay here yet, strange to say. In the case of Hermann Gura, the financial failure was due, I think, chiefly to the excessive prices charged. The summer public will not pay twelve and sixteen marks (three and four dollars) to hear one star in a very ordinary ensemble. Gura was recently married to Frä. Hummel, one of the leading sopranos of his summer personnel.

Tschaikowsky, on his way from Italy to Russia, in 1880, stopped a few days in Berlin, and in a letter written to his brother at that time he gives his impression of the Prussian capital. Among other things he speaks of a concert of the former Biele Orchestra, which was the forerunner of the Philharmonic, and which at that time gave nightly concerts in the old Konzerthaus on Leipzigerstrasse. He writes: "It made a strange impression on me; the large, beautiful hall was filled with odors of bad cigars and food and with women knitting stockings and men drinking beer. After Italy, where I spent all my time in the open air, this was very disagreeable. Yet the orchestra was excellent, the acoustics very fine and a good program was rendered. I heard Schumann's 'Genoveva,' the 'Mignon' overture, and a very fine potpourri, and I was well satisfied with the performance."

A book entitled "Beethoven and Berlin," by Dr. Alfred Kalisher, has just been published. Beethoven came to this city in 1796, during the reign of Friedrich Wilhelm II. The king, who was a very good 'cellist, took an active interest in music, and Beethoven played the two sonatas for piano and 'cello through with him; these were afterwards dedicated to His Majesty. At that early date, Beethoven's compositions made a profound impression upon Berlin connoisseurs. It was during this visit that he made the acquaintance of Zelter, the director of the famous old Singakademie, and the two remained thenceforth fast friends. Zelter was one of the first to produce Beethoven's works. "Fidelio" was brought out here in 1815, and in 1823, the Royal Opera commissioned Beethoven to compose an opera especially for this stage. This he did not do, however; but he dedicated his ninth symphony to the King of Prussia, and the manuscript of this immortal work is among the priceless treasures of the Berlin Royal Library.

The army of virtuosi and instructors, which had been scattered to the four corners of Europe, has now returned to Berlin. Busoni did not leave town this summer; he travels so much during the winter that he is glad to be at home for a few months. Quite a number of the famous musicians remained in Berlin during the vacation. The weather was so cool that it was really not necessary to go away, so far as temperature was concerned. Maestro Franz Emerich and Mme. Emerich have been in such demand all summer long that they have been teaching uninterruptedly. The same is true of Edgar Stillman-Kelley, who also remained here instructing his class in composition. Hugo Kaun spent part of the summer in the Hartz Mountains and is now in the Bavarian Mountains, where he will remain until the 20th of this month, when he will resume his classes in composition. He has completed his new symphony, which will be performed by Stock with the Chicago Orchestra, the coming season, and it has also already been accepted by several prominent

German conductors for production this winter. Alberto Jonás spent his vacation at Arendsee, on the Baltic, where he had a thorough rest after his strenuous season's work. He took only one pupil with him, and that was the famous little Pepito Arriola, whose forthcoming American tour will be an event of unusual interest. The child is a marvel and cannot be measured by ordinary standards. Rudolph Ganz is still in Switzerland and he will remain in Lucerne until the end of the month. Xaver Scharwenka summered at Tarasp, Switzerland, where he has been a regular guest for many years. Vernon Spencer was in Switzerland, too, but in that Switzerland known as the Märkische Schweiz, only an hour and a half distant from Berlin. It is a beautiful little spot. He, too, has returned to town and has resumed his teaching at his new studio at the corner of the Heilbronnerstrasse and Bayerischer Platz. Richard Loewe enjoyed a thorough rest in the



GEMMA BELLINCIONI AS SALOME.

Tyrol. He, too, is now back at the old stand and is very busy with his large class of private pupils. His American pupil, Helen Allyn, will soon make her debut at the Comic Opera. Theodore Spiering after a two months' vacation in Switzerland returned to town in the middle of August and resumed his teaching. Spiering will give a concert with the Philharmonic Orchestra early in October, shortly before his departure for New York. Several of his advanced pupils will also be heard in concert during the winter. Fritz Masbach, who spent several weeks in the Tyrol, and who has returned much refreshed, has resumed his teaching both at the Eichelberg Conservatory, where he is principal instructor, and also at his private studio. He will do some concert work this coming season. Georg Fergusson, I am glad to report, will make his rentrée as a concert singer this season, appearing in two recitals in Berlin during the second half of the winter, and he will also be heard in Dresden, Leipzig, and other German towns of importance. For the past four years Fergusson has not been heard in public, having given himself up wholly to instruction, and his many friends and admirers will be glad to learn that he is to take up public work again. His appearances will be limited, as he does not intend to let this interfere with his instruction. Maria Ipes-Speet, the distinguished Dutch vocal teacher, spent her vacation in Switzerland and in the Tyrol. She has taken up teaching here again and there is a possibility of her locating in America later. The Schmalfelds were on the North Sea on the coast of Holland during the summer, enjoying a good rest. They had a very busy season of teaching last year, and the coming winter prom-

ises to be still busier. Varette Stepanoff is one of the most active and successful of the many piano instructors in this city. She, who for so many years was Leschetizky's principal assistant in Vienna, has a very large following in this city. Moritz Mayer-Mahr, who had the title of Professor conferred upon him last season, spent his vacation on the coast of Holland. He has returned to town and resumed his teaching, both privately and at the



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MUSICAL EVENTS IN SEATTLE.

SEATTLE, Wash., September 15, 1909.

The president of the Columbia College of Music, Edwin F. Cahn, and Mrs. Cahn, celebrated their fifth wedding anniversary, Saturday evening, September 4. Many representative musicians from the city and suburbs attended the reception, and congratulations were received from various parts of the continent. An excellent musical program was given by the faculty of the college, assisted by the soprano, Mrs. Harry Denton Moore.

Gertrude Sans Souci Toomey and her mother, Mrs. John Sans Souci, are among the guests registered at Hotel Keewaydin. Mrs. Toomey, better known as Sans Souci, the popular composer, went to Lake Minnetonka to rest after her strenuous labors during the past season, but many musicales were demanded, and Sans Souci's piano solos and accompanying were pleasurable events at the resort. Some of Sans Souci's best work has been done during the past summer, and her latest musical compositions will soon emanate from the publisher's hands, and appear on programs of the coming season.

The International Grand Opera Company will appear next week, at the Moore Theater, in "Rigoletto," "Faust," "Lucia di Lammermoor," "Cavalleria Rusticana," "Aida," "Carmen," "Fedora," "La Traviata," and "L'Amico Fritz."

Emily Poehler, of Myoles, gave a charming rendition of several compositions of Sans Souci's, September 1st, her singing from manuscript, of "A Rose—A Kiss—and You," lyric by Agnes Lockhart Hughes, being worthy of especial mention.

The unusually warm weather in Seattle, since the dawn of September, has wooed the musicians to linger at the summer resorts, so that there is a lull in musical circles that foretells great events for October, the initial month for some excellent programs promised.

St. Mark's Parish Church Choir was awarded the one thousand dollar prize, offered by the A. Y. P. E. management to competing choruses. Clara George Lazarus, soprano soloist of the choir, and Mrs. G. Kessler, contralto, were the artists to whom the greatest triumphs were accorded.

Herr Donner, violinist and composer, has been added to the faculty of the Columbia College of Music, and the college resumes its work this season, with a staff thoroughly efficient to cope with the growth of this institution of music.

AGNES LOCKHART HUGHES.

Kreisler to Sail October 12.

Fritz Kreisler has notified his agents, the Henry Wolfsohn Musical Bureau, that he has arranged to sail for this country October 12, on the steamer Kaiser Wilhelm der Grosse. Kreisler's tour will open with two recitals in Carnegie Hall, Saturday afternoon, October 23 and 30. Other appearances he will make in the city will be with the New York Symphony Orchestra and three at the Metropolitan Opera House.

U. S. Kerr's Season Begins October 6.

U. S. Kerr, the basso cantante, will begin his season with a song recital at Allentown, Pa., October 6. Other engagements in Pennsylvania cities for October and November will include recitals and concerts in Easton, Reading, Lancaster and Williamsport. Bookings will also take the artist to Maine for concerts in Bangor and Portland. This auspicious beginning indicates that Mr. Kerr will have a prosperous year.

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Norelli Thrills as Lucia in Portland.

It is from Portland, Ore., direct that THE MUSICAL COURIER has heard of the recent triumph of the Swedish prima donna, Madame Norelli, who appeared in that city early this month as Lucia in Donizetti's opera of that name. A report in the Morning Oregonian states that the prima donna was "recalled twelve times," and that "she thrilled her audience." Joseph M. Quentin, in his review of the performance, does not hesitate to declare that Madame Norelli was the star of the cast. Extracts from Mr. Quentin's criticism follow:

Portland's own Swedish nightingale, Madame Norelli, as Lucia, in Donizetti's "Lucia di Lammermoor," was crowned with every mark of favor last night at the Bungalow in the second performance of grand opera during the present series. She won more than a dozen curtain recalls, and was loaded down with bouquets. One handsome floral gift came from the Swedish Singing Club, Columbia, and when it was handed over the footlights the large audience became electric with enthusiasm. For once the old saying that a prophet is without honor in his own country was shown to be an error.

In every way the performance of "Lucia" was finished and capable, and was just the attraction to place us under the true grand opera spell. To be sure, the performance might not have measured up in detail and ensemble to the feasts of artistry enjoyed in Paris, London or Berlin, but we are not paying \$5 or \$10 a seat and what we are getting is worth the money. I did not find the pretty theater, which is a pleasant study in delicate green, unsufferably warm, and the atmosphere was just of the usual summer variety in Portland and that's the best ever. The orchestra, harp included, under the capable direction of A. Vinaccia, did good work and was augmented by several first-class Portland musicians who have played the music of "Lucia" so often that they didn't need to keep their

eyes glued to the score. The audience was in every way representative of musical Portland and it was an encouraging sign to see so many young folks present.

Naturally, Norelli was the bright star of the cast. Previously I had only heard her sing from the concert stage, when she did not have the benefit of stage costume, scenery or orchestra. She gave a fine, artistic account of Norelli, the actress, and as a singer earned new laurels. It was easy to see that she was a favorite, but all the same she won by merit and talent. Her voice was in first-class condition, and she sang way up to E flat in altissimo in the mad scene. Her clear, coloratura soprano blended in sweetness with the flute, and in trills and color work the voice came out ahead. She won fairly all the shouts of approval that came from her audience, and it will be difficult in the future for any soprano to duplicate the statuesque beauty of Norelli's "Lucia."

Fredericks Features Northern Music.

Aage Fredericks, the Danish violinist, who is now under the management of George S. Grennell, makes a feature of music written by Scandinavian, Russian and Finnish



AAGE FREDERICKS.

composers. Among his specialties he includes the Sinding concerto and the Sibelius concerto. The work by Sibelius has never been played in this country. It was the composer who gave Fredericks the manuscript, but since then the concerto has been published.

Mr. Fredericks was born at Copenhagen, September 7, 1889. He played the violin well before he was ten, and by the time he had reached his teens his performances impressed every one, and naturally the boy was trained for

a professional career. His teacher, the distinguished Schnedler-Petersen, of Copenhagen, at one time concert-meister of the Berlin Philharmonic Orchestra, saw that the youth had extraordinary gifts, and so it was a real pleasure to guide him in his studies. Fredericks is a true son of the North. His playing of the music by the Northern composers has a peculiar fascination for his audiences.

In his work this season Mr. Fredericks will have the assistance of Edith Haines-Kuester, the gifted composer pianist.

The following translations of European criticisms are from Mr. Fredericks' scrap book:

The elite of the Capital met last night at the palace of Count Armfeldt to hear the brilliant young Danish violinist, Aage Fredericks, who created such a sensation at his first public appearance last week. The splendid impression he made then was repeated last night, and as her Imperial Majesty the dowager empress, ever glad to welcome her own Danish people in St. Petersburg, has taken a great interest in this promising artist, it is to be hoped that he may be induced to stay here for some time to come.—St. Petersburg, Russia, Novordje.

Wieniawski's polonaise was played by Aage Fredericks in a brilliant manner. His technic was excellent; later in the performance of Viotti's and A minor concerto he showed a rich tone and particularly were the double passages unusually clear and beautifully given. The adagio also pleased very much as the young artist played it with true poetical feeling, and the audience showed its appreciation in long applause and demand for an encore.—Samfundet, Copenhagen.

The soloist of the evening was Aage Fredericks. Although still very young, he understood how to keep the audience interested from beginning to finish, giving an exquisite performance of Wieniawski's concerto in D minor and Spohr's andante and finale of concerto No. 2. He displayed a rich and full tone, and particularly in Wieniawski's concerto was his delicate touch and sympathetic tone greatly enjoyed by the audience. The young artist was rewarded with tremendous applause and the audience insisted on an encore.—Kuri, Finland.

Arriola's Debut to Be in Recital.

Pepito Arriola, the little Spanish pianist, who has been made much of in London during the past season, is to make his American debut at Carnegie Hall Friday afternoon, November 12. Special pianos are being made by which the regular keyboard is reduced 2½ inches and the pedals raised 3 inches. His American tour, which will include the Rosenthal dates on the Pacific Coast, is under the management of R. E. Johnston.

Julius Casper's Friend.

Among the many friends whom Julius Casper, the American violinist, has won during his stay in the German capital, is Julius von Klever, the famous Russian landscape painter. Klever, who is a friend of Kuszewitzky and a great music lover, takes a deep interest in the youthful violinist and predicts for him a great future.

Balling, Schnévoigt, and Panzner, all Germans, were the most successful symphony conductors in Italy last season.

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Katharine Goodson is spending the entire season of 1909-10 in Europe after an absence of nearly three years. The interval between her first American tour and the Australian one was so short that it hardly amounted to being at home again, but now she expects to be in her London house during the coming year. This London house, by the way, is situated in that prettiest of all



KATHARINE GOODSON.

suburbs, St. John's Wood, and like all the detached houses there, has a charming garden, with beautiful old trees, flowers, lawn and all that goes to make up a charming suburban home. Since her return to England many changes and improvements have been made in the house, particularly in the studio, a large room occupying one side of the house and opening out on the garden. Here is where Miss Goodson works every morning, and a more artistic room could not be imagined, with its decorations,

Cable: Keynote, London

two grand pianos, a gallery, many quaint and beautiful pieces of furniture gathered in her travels, and photographs of numberless musical and other friends. It must be an inspiration to this young pianist to work in such beautiful surroundings. When Miss Goodson, accompanied by her husband, went to Australia, the route through the Suez Canal was taken, and from Australia they came by steamer to Fiji, Hawaii, and so on to Victoria, British Columbia. At Honolulu a recital was given on the afternoon that the steamer remained in port, and there, as everywhere else, the public demanded that she should revisit the city and again play for them. So it is on the cards that she will again give recitals in the Pacific in the near future. Her American tour, from Victoria down through Seattle, Portland, San Francisco, Los Angeles, and as far South as San Diego, has been duly chronicled, as well as her many successes in the large cities of the United States where she played. Having made a tour of the world she is now to be heard once more in her own country, a fact that is creating widespread interest, for there has been little opportunity of late of hearing her. A busy winter is now arranged. She is to make her first appearance in London on October 25, when she will play at the first London Symphony concert of the season, under Dr. Richter. Three days later she will be heard in recital at Bechstein Hall, and on November 10 is to be the soloist at the Wessely Quartet concert, playing the quintet by César Franck. November and December will be devoted to twenty concerts in the principal English provincial towns, this tour terminating in time for her to spend Christmas in her London home. During the month of January she will play twelve concerts in Holland, while February and March are to be given up to engagements in Germany and Austria, where she will appear in Berlin, Frankfurt, Magdeburg, Düsseldorf, Munich, Vienna, and other cities, also appearing twice in Rome. Then back to London for the "season" after Easter. Katharine Goodson's personality, which combines a joyful outlook on life with a rare sympathy, has made for her, even without her wonderful music, a host of friends, and it is indeed a pleasure to see her happiness in entertaining at tea in her charming garden, surrounded by a party of friends no less American than English. Among her guests recently have been Mr. and Mrs. Emil Oberhoffer, of Minneapolis, and Mr. and Mrs. Arthur Whiting, of New York.

Two soloists who will appear in London during October are Moriz Rosenthal, who has postponed his tour in America until next year, and Ysaye, who appears with the Queen's Hall Orchestra.

Philip Brozel has declined an offer to sing Wagnerian roles at the Imperial Opera, Budapest, as he is under contract to the Moody-Manners Company.

The National Band Festival, when bands from all over England take part, is to be held on the 25th of this month, at Crystal Palace.

Mark Hambourg, who has just returned from a successful tour in the Provinces, is now resting preparatory to starting on a tour of England during October and November. Immediately after that he sails for Canada, where a lengthy tour has been arranged for this popular young pianist.

Evelyn Stuart made her first appearance this season at the Promenade Concerts this week, when she played the solo part in Liapounoff's rhapsody for piano and or-

chestra, which was then performed for the first time in England.

Norman O'Neill has written the special music for the production of "King Lear" at the Haymarket Theater.

Last Sunday evening the National Sunday League concerts began at Queen's Hall. These concerts are "for the people," and well varied programs are given each week, with well known soloists.

Gervase Elwes' engagements for this season in England include the following: Hereford Festival, September 6 to 10, when he will sing in "Elijah," Beethoven's mass in D, and also in Dr. Walford Davies' new work, "Noble Numbers," which has been written for this festival. At the Southport Festival, October 13, he is to take part in Sir Edward Elgar's "The Kingdom." December and January Mr. Elwes will be in America, where he is to sing with the New York Oratorio Society on December 1. Other engagements with provincial societies will occupy him after his return; his first appearance after his New York engagements being at Albert Hall on Ash Wednesday, February 9, when he appears in "The Dream of Gerontius" with the Royal Choral Society. Subsequent to this he sings at important concerts in Sheffield, Nottingham, York, Brussels, etc., as well as at the West-



GERVASE ELWES.

moreland Festival in April and the Lincoln Musical Festival in June.

Hermann Klein is now quite settled in his new home in Avenue road, but it will be a week or so before he can

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occupy his studio at Bechstein Hall, which is being handsomely decorated for him.

While in Switzerland Mrs. Connell took many photographs of the mountains and other attractive places. The one reproduced is of Horatio Connell while he was cross-



HORATIO CONNELL CROSSING THE GRINDELWALD GLACIER, SWITZERLAND.

ing the Grindelwald glacier in Switzerland. Mr. and Mrs. Connell are now in Frankfurt on their way back to England. A. T. KING.

Dr. Wüllner's Season Begins.

For the first time in musical history the muse of Brahms has been honored by an entire festival devoted to his work. This festival took place at Munich recently and most of the great German exponents of Brahms' music were invited to participate. Special deference and honor were shown to Dr. Ludwig Wüllner by requesting him to give a full recital of Brahms' songs, and Dr. Wüllner acceded willingly. In addition to Wüllner's great reputation as one of the foremost exponents of Brahms, thousands were attracted to his recital, the first one in Germany since his departure from America and the only one before his next tour there. The program was most interesting, a great many of the songs never having been heard before in public. To sing this recital Dr. Wüllner, with C. V. Bos, went specially from Scandinavia where he has been appearing since the first of September. He returned there to wind up his tour, which includes Copenhagen, September 14; Göteborg, Sweden, September 16; Stockholm, 17, 19 and 21; Helsingfors, September 22 and 24. September 29 Dr. Wüllner will give his only Berlin recital at the large hall of the Philharmonie and will sail for America October 2.

"Salome" will soon be heard in Spain.

BUENOS AIRES MUSIC.

BUENOS AIRES, Argentina, August 16, 1909.

Last night in Prince George's Hall a fair haired, pretty and graceful girl of sixteen made her debut before a Buenos Aires audience. Taught till the age of thirteen by her father, Palo Tagliaferro, she went to Paris and captured the first prize after eight months' study with Cortot. She is a Brazilian, born in Petropolis, a suburb of Rio Janeiro. The family lived in Sao Paulo, near Santos. Señorita Tagliaferro has the poetic and artistic temperament necessary, and it dominates her playing to a marked degree. Sunday afternoon, through the courtesy of Señor Constantino, I heard a notable production of "Aida." Burzio sang dramatically, but not musically. Petri is as consummate an actress as is Burzio, but has a fresher voice. Constantino was in fine form, and looked the part to perfection. It is a little remarkable how many South American singers are now prominent. There are Tetraxini, Caruso, who was "discovered" in Montevideo, and, lastly, Constantino, who, according to reports in the papers of Buenos Aires, was assisted by a good friend and patron at Tandil, to leave an humble position, so that he could study for the stage. His reception Sunday afternoon must have warmed his heart. In fact, his pleased countenance showed his appreciation. The opera was presented in a sumptuous manner with over three hundred people on the stage. Baroni conducted.

At the Theatre of the Opera, the house where grand opera held forth in glory until the Municipal Colon usurped its rights, is heard a German company playing old light operas and "The Merry Widow."

A first class grand opera season in competition with the Colon is promised for next year. Here is a chance for some enterprising manager.

MRS. T. A. WHITWORTH.

Schumann-Heink and the Multitudes.

Multitudes have heard Madame Schumann-Heink since she returned from Europe last spring. At the Sängersfest, held in the Madison Square Garden in June, the name of the popular singer attracted twenty-two thousand people to two concerts at which she appeared as soloist. Previous to that, she sang before seven thousand people at the Paterson (N. J.) music festival. At Evanston, Ill., one thousand were turned away from the Schumann-Heink concert because the auditorium there had room for only four thousand. At Monmouth, Ill., Madame Schumann-Heink sang, in a tent, to five thousand enthusiasts. Another record was made when she sang at the Ocean Grove Auditorium in August to an audience of ten thousand. Madame Schumann-Heink, under the management of the Wolfsohn Musical Bureau, will begin her autumn tour in Milwaukee, September 23. September 29 she is to open the Brooklyn Institute season at the Academy of Music in Brooklyn, and the next appearance in Greater New York will be at Carnegie Hall, Saturday afternoon, November 6, in recital. Madame Schumann-Heink's season includes one hundred and fifty concerts.

Christine Miller in Recitals.

Christine Miller, who has been engaged for the Worcester Festival this month, will make a specialty of recital programs this season. A number of the most important women's clubs of the country have already engaged Miss Miller for song recitals, prominent among which are the

Amateur Musical Club of Chicago, the Thursday Musical of Minneapolis, the Fortnightly Club of Cleveland, and at Franklin and Clarksburg, W. Va. Miss Miller will appear as soloist with the Pittsburgh Symphony Orchestra, under Emil Paur, at McKeesport, on November 9.

MUSICAL NEWS OF JACKSONVILLE.

JACKSONVILLE, Fla., September 18, 1909.

The Jacksonville Choral Society will give two concerts and a spring music festival this season. The concerts will take place in December and February, dates to be announced later.

Madeline Keipp, one of the leading musicians of Jacksonville, sailed from Philadelphia for Europe, September 4. With her are a company of music students who will spend a year in Mannheim, Germany. In the party are Mary M. Keipp, Adelaide Keipp, Ida Coe, Alta Chapman and Mrs. M. L. Beck, of Alabama; Viola Erhart, Frances Young and Margaret Bradford, of Florida; Nell Hodgson, Lillian Hodgson, Frances Henley and Caroline Nichols, of Georgia. This company of musicians will visit Bayreuth next summer and Ober-Ammergau where they will attend the Passion Play. Bonn is another city included in the itinerary.

The School of Musical Art will begin the autumn term September 27. The faculty consists of Bertha M. Fister, organ and theory; Kate Bailey, piano; Florence A. Garrett, voice and expression; Michel Wertheim, violin; Sigurd Frederiksen, cello, and Elsa Buttell, French and German. C. J. B.

Bispham's Opening Program.

The program which David Bispham has arranged for the recital of sacred and classical songs with which he will open the season at Carnegie Hall, Sunday afternoon, October 10, is one of lofty beauty. In addition to selections from the works of Bach, Mozart, Beethoven, Schumann and Schubert, Brahms will be represented by the "Four Serious Songs." Mr. Bispham was the first to sing these in England and in this country soon after they were written and shortly before Brahms' death. He possesses a letter from the great composer thanking him for having sung the composition. Mr. Bispham is following out his well known policy of combining with the masterpieces of musical literature songs by American composers which seem to him to be worthy of comparison with the best. Mr. Bispham will close his program with a recitation of Longfellow's "King Robert of Sicily," to which a fine setting has been composed by Prof. Rosseter G. Cole, and dedicated to Mr. Bispham. The baritone will be assisted at the piano by Woodruff Rogers.

Benedict Re-engaged by Brooklyn Society.

Pearl Benedict, the contralto, having sung successfully at performances with the Brooklyn Oratorio Society, has been reengaged for two productions the society will give this season. The first is Gounod's "Redemption," December 22, and the second Verdi's "Requiem," March 17, 1910. Other engagements announced for the artist by her manager, Walter R. Andrews, include concerts in Montreal, November 26; Lynn, Mass., December 15 and March 23; Schenectady, N. Y., December 9 ("Stabat Mater"); Westfield, N. J., April 22, and a tour in the South during January, 1910.

St. Paul Orchestra Engages Mero.

The St. Paul Symphony Orchestra is another of the orchestras of the country with which Yolande Mero, the Hungarian pianist, will play this season. This engagement has just been announced. Other bookings closed by the Wolfsohn Musical Bureau for Mlle. Mero last week include the Wednesday Club, of Bridgeport, Conn., and the Ann Arbor (Mich.) School of Music.

Gustav L. Becker's Retort.

A friend of Gustav L. Becker suggested to that musician that he write a festival march, or some work appropriate for welcoming Mr. Cook home. Mr. Becker, with character wit, said: "Oh, no; that must be done by a Pole-ish composer."

Anna Pavlova, the Russian dancer who made such a success this summer at the Paris Chatelet Theater, has been engaged to dance at the Metropolitan Opera during the coming winter. It is planned to give "Coppelia" and "Casse Noisette" for her.

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KEY—PITCH—COLOR.

THE RELATION BETWEEN THE KEY OF A PIECE AND THE PITCH OF THE INSTRUMENT.

BY OSCAR HATCH HAWLEY.

Why was the Beethoven fifth symphony written in the key of C minor? Why the Brahms first symphony in the key of C minor? Why the Tchaikowsky sixth symphony in B minor? And why is any piece written in any particular key?

When one comes to a consideration of key, pitch and color the questions above and many others came up for answer. Some of the other questions are: "What difference does the key of a piece make?" and "Why does the key make a difference?"

The writer is one of those musical iconoclasts who is imbued with the belief that it makes not a particle of difference, and, furthermore, he does not mind saying so. This, of course, will come as a great surprise, if not shock, to those musicians and students who have been led all their lives long to believe that there was a most important, if not absolutely essential relation between key and color, and who have been deploring most of their lives the sad fate that created them without an ear for absolute pitch, and their consequent musical deficiency. Could they but know the truth they might be glad of this defect, for, while it is true that some great musicians (as Brahms) have had the faculty of absolute pitch, the vast majority of people so blessed have been considered severely afflicted and have not attained even mediocrity in the profession for which they seemed especially fitted. (Lest some unthinking person fling that Irish bull at my head it may be well in passing to mention that it was perpetrated knowingly.)

But the relation of key to color is important to those musicians who have absolute pitch, and, as most of such will not tolerate any questioning of their great pre-eminence in the tonal art, nor of their right to arbitrarily settle all matters of key and color, the writer concluded that it was time for some one to break a lance for the cause

of the "pitch deficient," as one absolute pitch musician called them.

But before discussing this matter of key and color first let the writer say that he has known four (at least that is all he can call to mind) musicians who had absolute pitch. One was an unfortunate youth, who was not well balanced mentally, and, although he played well, his music did not fill one with a longing to hear more of it. The second was a woman, a teacher of voice, who played the piano fairly well. She was a teacher of the lowest grade and mentally far below par. She would not pass as an average woman anywhere. The third was a man, a voice teacher, who played piano a little and had composed a few songs. He was on a par with the average ribbon counter clerk. The fourth was a great musician, conductor of a great orchestra, a man of high mental gifts and great attainments in every way. Yet every one of these four considered himself superior to the balance of the world musically because of that one faculty. The great musician and the fool each thought himself a god in music before whom the rest of the world should bow down, and each pityingly gazed at the trembling wretch who confessed that he had only relative pitch.

We have heard those who had absolute pitch and those who did not have absolute pitch go into rhapsodies over the key of a piece without, seemingly, taking into consideration the fact that pitch is the only thing worth noting in a piece and that the key is purely accidental. One musician says: "Why, C minor is a part of the very life of Beethoven's fifth symphony," and another says: "The slow movement of the César Franck symphony would lose everything in any key other than B flat minor." Another thinks that the fourth prelude and fugue in the 'Well Tempered Clavichord' would lose all its character in any key excepting C sharp minor. Because a cellist

transposed the celebrated "Largo" to the key of B flat major, a musician of considerable attainments expressed it as his opinion that Handel would turn in his grave if he could hear it played in that key. Another would-be musician made the same remark with regard to the celebrated Bach "Air" for the G string, which a cellist transposed to the key of B. And so one could go on with a list of various pieces in keys which are considered "part of the life of the piece," and produce such a formidable array of music as to give any one a severe case of ague at the thought of going against tradition and sentiment, and especially the pitying look of inferiority cast on one by those self-plumed arbiters of musical tone—absolute pitch cranks and those others who would have you believe that they know the last thing about music.

But why should one be abashed at the thought of these things? Why not look into the matter a little and see if we have not something to say for our side instead of wilting into a spineless protoplasm at the suggestion that we are "pitch deficient," and, therefore, not of the elect? As a matter of fact the facts of the case are strongly in our favor, and would seem to make us the real elect and the others the "outlanders."

The great prelude and fugue in C sharp minor is great, and it does sound great in the key in which it is written, but if one has never heard it and should study it in the key of A flat minor it would sound just as great, and would, in fact, lose nothing of its majesty. That prelude and fugue happen to be in the key of C sharp minor, because Bach had reached that key in the composition of his great work, "The Well Tempered Clavichord." Besides that, it was written for an instrument of variable pitch and no tone, an instrument one could put under his arm and carry away. Sometimes the instrument was tuned to high pitch, sometimes to low pitch, and sometimes to a pitch far below any that modern musicians have ever heard (unless they have visited the country districts where dishonest tuners often let down the pianos from quarter to half a tone below international pitch.)

The celebrated "Largo" was originally an air in the opera "Xerxes," and this air is the only thing that has remained of it. The original key is a matter of no consequence because it has been played in every other key since. But it has generally been played in G major, excepting when it is played in F major and C major and B flat major for the convenience of certain instruments.

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But what difference does it make? That piece was written for an orchestra in which it would be hard to determine in what pitch they were playing (according to modern standards.) The Bach air for the G string was originally written in the key of D, and is from an orchestral suite. Why not transpose it back to the key of D again if it makes a more sonorous effect on the cello in that key?

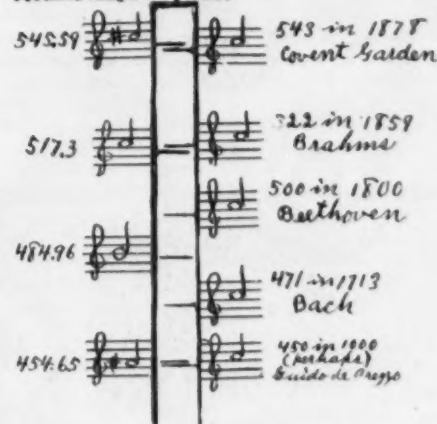
When the Beethoven fifth symphony was composed one pitch was in vogue in England, another in France, and still another in Germany. Just to illustrate this let us consider pitch from the standpoint of mathematics. Two-lined C at the present time is represented by 517.3 vibrations. In the early part of the nineteenth century the same note in England was represented by 540 vibrations. In Germany it was about 512 vibrations. In France it was about 500 vibrations. There was no exact standard of pitch until very recently, and even now the standard is not absolute—although it is very nearly so.

In the time of Bach the matter of pitch was a variable quantity as shown by the organs of that period. The clavichords, harpsichords, and other instruments of the kind had no established pitch, but the pitch was never high because the nature of the instruments and the manner of their construction did not permit of great tension, therefore the pitch could not have been high even had they desired it. It is quite likely that Bach composed his great B minor mass in that key, because he thought it sounded best in that key. But if he thought that, then why should we stick to that same key now when our pitch is so much higher that it brings the key above C sharp minor (if figured on the pitch of Bach's time)? So, in the time of Beethoven pitch was a variable quantity, and when he wrote his fifth symphony in C minor he probably did so because he could make better use of the woodwind instruments in that key than in any other. Perhaps that is the reason it may not be, the writer does not know, but he is of the opinion that Beethoven did not take into consideration the matter of key and color when writing most of his works, but considered only expediency. But if we consider that Beethoven had an inspiration for the key of every piece, and that the key is an inseparable part of the composition, how are we going to reconcile that with the fact that his music was being played in three different keys during his lifetime? Probably you will say that there was not enough difference in the various standards to make an appreciable difference to the

ear. But the facts are that there was half a tone difference between the pitch of Germany and the pitch of England in the early part of the nineteenth century, and more than half a tone difference between France and England. In America the English pitch was prevalent for many years, and when the Beethoven fifth symphony was first played in this country it was played half a tone higher than in Germany. And yet there was no great riot over it.

For those people blessed (?) with absolute pitch (and they are so far in the minority that they should never receive consideration at the hands of any congress of

Vibration pitch of various tones according to international pitch.



musicians) certain keys have certain colors. But to the vast majority of people one key is very much the same as any other key. A song is written in B flat for alto and then transposed to E flat for soprano; D flat for "medium voice" and A flat for "low voice." So, how much relationship has the key of that piece to its color? The writer played the "Pilgrim's Chorus" in C major, arranged by Spindler; in D, arranged by Lange; in E flat, arranged by some one else, and in the original key of E. To the writer it sounded best in the key of E flat. On a memorable occasion Brahms and Remenyi were playing the "Kreutzer" sonata, and Brahms transposed

the piano part up half a step because the violin was playing in high pitch and the piano was a low pitch instrument. But Brahms never made any great fuss about it. Probably he thought it sounded just as well in B flat as in A.

Whenever the Beethoven ninth symphony is given, you always hear a great howl from the sopranos in the chorus, because they have to shriek their heads off to reach the high notes and sustain them. Why not transpose that symphony to C sharp minor, or even C minor, and give the singers a chance. It is the opinion of the writer that it would make a great deal better effect in the key of C minor, as our pitch is regulated today, than in the key of D minor, in which it is written.

Coming down to the modern tone poets, there may be some of them who compose in special keys because they consider those keys the proper color. Yet the writer would like to know how key or pitch either affects color when tonality is lacking? Many modern compositions are a maze of chromatic modulation without definite tonality from the first to the last chord, so what difference does the key make in that case?

It is admitted, of course, that you cannot transpose a composition to any and every key and have it sound well—as a certain old fashioned musician said to the writer: "He was playing Pleyel adagios on an A clarinet; can you imagine anything more depressing than that?" The writer couldn't. Pleyel adagios are depressing enough, anyway, but played on an A clarinet they must have sounded like the wail of a lost soul. But, returning to the matter of key, it is the opinion of the writer that most compositions can be transposed to other keys (not far removed from the original) without losing either character, color or beauty. It is also the opinion of the writer that, as a rule, musicians with a well developed faculty of relative pitch have a much finer understanding and appreciation of music than those possessed of absolute pitch.

Lawson with Pittsburgh Orchestra.

Dr. Franklin Lawson, the tenor, has been engaged for a five weeks' spring tour through the South with the Pittsburgh Orchestra.

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Leipzig, September 2, 1909.

It is worth a musician's time to examine the Phonola artist repertory as shown in the catalogue recently issued by the Ludwig Hupfeld Company, in Leipzig. The most persistent and industrious attendant upon concerts will confess that this booklet offers opportunities for hearing master works that might not be heard in concert within a lifetime. Before looking into this compositional literature of the piano, it will be observed that the world's representative virtuosi have come to the Hupfeld rooms and played programs for exact reproduction on the Phonola, and on its more wonderful successor, the Dea, which reproduces an interpretation all unattended by an operator. These pianists have included Leopold Godowsky, Harold Bauer, Pugno, Busoni, Carreño, Emil Sauer, Ernesto Consolo, Dohnanyi, d'Albert, Myrtle Elvyn, Arthur Friedheim, Gahrlowitsch, Gottfried Galston, Paula Hegner, Josef Hofmann, the late Clotilde Kleeberg, Raoul Koczalski, Lamond, Sofie Menter, Wanda Landowska, Max Paner, Carl Reinecke, the late Alfred Reisenauer, Ed. Risler, Wilhelm Backhaus, Bertrand Roth, Saint-Saëns, Sapelnikoff, Emerich Stefaniai, Conrad Arsorge, Josef Weiss, Michael Zadora, Xaver Scharwenka, Arthur Schnabel, Alex. Scriabine, and a number of distinguished composers, such as the late Eduard Grieg, Max Bruch, Alfred Grünfeld, Gabriel Fauré, Wilhelm Kienzl, P. Mascagni, Gabriel Pierné, Ludwig Schytte, Felix Weingartner and Joseph Wieniawski.

If, perchance, there are any who still think that Liszt's entire available piano output consisted of the second, sixth and twelfth rhapsodies, the third "Liebestraum," and the "Rigoletto" paraphrase, they may learn something to their advantage by memorizing the Phonola's Liszt repertory. Of his works on original themes, there are in this catalogue the great B minor sonata, the E flat concerto, B minor ballade, B-A-C-H fantasia and fugue, "Mephisto" waltz, nine numbers from the two "Années de Pèlerinage," the "St. Francis Legend"; four of the transcendental études (4, 5, 7, 11); concert études Nos. 1 and 2; con-

solation No. 5, E major polonaise, three poetic caprices, "Valse Impromptu," "Venezia e Napoli," No. 1; "Lorelei," "Liebestraume," Nos. 2 and 3; heroic Hungarian march, three of the harmonies poetiques. Piano compositions on other composers' themes include the Spanish rhapsodie, Hungarian rhapsodies Nos. 1, 2, 5, 6, 8, 9, 10, 11, 12, 13 and 14; the great "Hexameron"; fantasies on Beethoven's "Adelaide," Mendelssohn's "On the Wings of Song," three waltz caprices on motives from "Lucia" and "Parisina"; fantasies with fugues after Bach (G minor), on the chorale, "Ad nos, ad salutarem undam"; "Faust" waltz and "Don Juan" fantasia; "Errani" paraphrase; "Lucrezia Borgia," "Norma," "Rigoletto," "Tristan und Isolde," "Stumme von Portici," "Lohengrin," "Tannhäuser"; on Alabieff's "Nightingale," Schubert's "Lindenbaum," "Erl König," "Frühlingsglaube," "Hark, Hark, the Lark!" the "Soirées de Vienne," "La Somnambula," Mendelssohn's "Spring Song," Rossini's "Soirées Musicales," the Chopin "Chants Polonais," and the 2d, 3d and 5th Paganini études.

Among other composer representations already included in the Hupfeld lists are Beethoven, with fifteen sonatas, including the op. 106, 109, 110 and 111; Schumann, with prac-



BEETHOVEN'S DEATH MASK.

tically his entire output, including the concerto; Brahms, with the Paganini and Handel variations, two ballades, two capriccios, nine intermezzos from op. 76, 116, 117, 118 and 119; three rhapsodies, the F minor sonata, and ten of the waltzes from the op. 39; Busoni, with seven arrangements of Bach and Liszt; a theme and variations by C. Chevillard; Chopin, with both sonatas, the fantasia, fantasia impromptu, the "Larentella," the E minor concerto, and many other pieces from forty-three different opus numbers; the César Franck prelude, chorale and fugue; Glazounow's B flat minor sonata; six of Godowsky's Renaissance pieces on Rameau, Corelli, Dandrieu and Loeilly; Grieg's concerto, the Holberg suite, the sonata op. 7 and many pieces; Alfred Grünfeld, Hungarian fantasia; Josef Hofmann, theme, variations and fugue; Leschetizky, toccata; Mendelssohn, G minor concerto, serious variations and many pieces; nine pieces by Pierné and eight by Moszkowski; two humoresques by Reger;

Reinecke's A flat ballade; fifteen pieces by Rubinstein; Saint-Saëns' G minor concerto and many pieces; pieces by Sauer, Sapelnikoff, a dozen by Scriabine; a suite and seven pieces by Sgambati; many arrangements on Johann and Richard Strauss; Tausig and Tschakowsky pieces in many arrangements; many pieces by Josef Weiss, Weingartner, Josef Wieniawski and others.

The current week's programs for the Leipzig City Operas—that is, the opera and the operetta ensembles, are as follows: Opera, in new theater—Sunday, August 29, "Hoffmann's Erzählungen"; Monday, the Johann Strauss operetta, "Fledermaus," given by the grand opera ensemble; Tuesday, "Lohengrin"; Wednesday, "Hofmann's Erzählungen"; Thursday, "Magic Flute"; Friday, "Tiefenland"; Saturday, Freitag's comedy, "The Journalists"; Sunday, "Carmen." The operetta ensemble at the Old Theater—Sunday matinee, "Der Wildschütz"; evening, Felix Albin's new "Barfussstänzerin" (second given on any stage); Monday, "Dollar Princess"; Tuesday, "Wiener Blut"; Wednesday, "Barfussstänzerin"; Thursday, (farce premier), Friday, "Lustige Witwe"; Saturday, "Barfussstänzerin"; Sunday matinee, "Dollar Princess"; Sunday evening, farce.

The two act romantic operetta, "The Barefoot Dancer," by Felix Albin, was given its first performance on any stage, August 28, and its success warrants about four good houses per week. The music seldom gets entirely away from the conventional operetta spirit, yet the dancer's principal song has an Oriental flavor of agreeable sadness and the principal tenor's barcarolle is of enough vitality to come into strong use as an excerpt for café and salon bands. The opening chorus for the second act is not weak, and for a few measures it falls into a persistent marcato that suggests the Russian. An ensemble builds up later in the act to a great impulse, though the theme does not happen to be one of the best of the evening. The waltz with which the composer tries for the evening's "killing" answers the purpose of the play, but will probably not become famous as one of its class. There is much evidence that the large success of the entertainment grows out of its melodramatic conception and treatment, and the fact that three male and three female characters are well employed nearly all evening. This argues that it is safer to be a playwright than a musician. There is a report that the work has been engaged for production in America. The operetta is published in Leipzig.

Concert managers here are already issuing literature inviting subscriptions to chamber music concerts and recitals. Ernst Eulenburg's Bureau is the first in the field, with plans for the usual five concerts by the Bohemian Quartet, two by the Brussels Quartet, and one each by the Flonzaley and Pfitzner Quartets. Pianists to assist the Bohemians are Backhaus, Dohnanyi, Lamond, Risler and Reger. Carreño is the first of the recitalists for the autumn, the date being October 5. Josef Weiss has announced three recitals for October. The two orchestras for the Albert Halle are not yet in with announcements of their soloists.

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King Edward Congratulated Kreisler.

The Prince of Wales is president of the Royal Amateur Society of London, at which Fritz Kreisler played before the King and other members of the reigning house of Britain. After the concert, the violinist was personally congratulated by King Edward, who honored him with the Gold Crown Badge, making him an honorary member of the society. Kreisler was commanded by the King to play at the wedding of the Princess Alice, and the royal father, on that occasion, was so pleased with the strains of the famous "Hart-Guarnerius" that he presented its player with a pair of link cuff buttons with a large diamond "E" (Edward) and an "R" (Rex) of rubies on each button. The jewel was accompanied by a written document, expressing the King's warm admiration and appreciation of his exquisite art. Again, in the spring, Kreisler was called to Frogmore, where the Prince of Wales waxed so enthusiastic over the concert that he, together with his beautiful consort, bestowed on the modest performer a diamond scarf pin, with his initials set in diamonds. At Brussels, the Princess of Flanders gave Kreisler a warm welcome and a beautiful monogram and crown pin in diamonds. Queen Alexandra invited the violinist to Buckingham Palace on various occasions.

The Philharmonic Society, of London, conferred upon Kreisler the Beethoven Gold Medal, which has been bestowed upon but five other violinists within ninety years.

Gustav L. Becker Resumes His Work.

Gustav L. Becker has reopened his studio in Steinway Hall, after a brief vacation in the mountains. Mr. Becker, as before stated in this paper, conducted a successful summer class in town and some of those who came for study for the briefer term have remained to continue their work with this master of the piano. Mr. Becker's method of teaching is somewhat a departure from old schools, and yet his work combines all that is artistic and worth while in the older schools. It is inspiring to talk with this accomplished man, for in addition to his musical equipment, he has the gift of expressing

his ideas in language that may be comprehended by the simplest mind. A most prosperous year is ahead of Mr. Becker. The Becker musical lectures will begin later in the autumn.

The Grandson of the King.

This is a snapshot—filched by a MUSICAL COURIER reporter—of the grandson of John Philip Sousa. It will be seen that the sturdy infant, like its illustrious grandsire, is ready to "beat time." John Philip Sousa, Jr., the father of



THE GRANDSON OF SOUSA.

the boy, does not follow in the musical footsteps of the "March King," but is an electrical engineer and inventor, at the head of a large concern which manufactures vacuum cleaners and kindred appliances.

Maley Recital in the Catskills.

Florence Turner-Maley, the New York soprano, gave a recital at Kendall Place, Stamford, up in the Catskills, on the evening of September 10. The program delighted the patrons so much that the singer was requested to repeat the recital two days later, which she did. The concert was under the auspices of Mrs. Kendall, Mrs. Brazelton, Mrs. William Blauvelt, and the Misses Bates, Culbert, Pasquerelle, and Cassidy.

Secretary of Toronto Orchestra in Town.

F. T. Stanford, the secretary of the Toronto Symphony Orchestra, was in New York last week seeing the sights and incidentally to interview musical managers regarding soloists for the series of concerts in Toronto this season. Contracts have been closed for Madame Galski and Fritz Kreisler and within the next fortnight other artists will be announced. Frank S. Welsman is the musical director of the Toronto Orchestra. Mr. Stanford, who, by the way, is not a professional musician, is the secretary of the Michigan branch of the Canadian Life Insurance Company. He resides at 639 Palmerston avenue, Toronto.

Carbone Inventions.

Signor Carbone, the widely known vocal teacher and singer, has added to his importance and standing in the musical world by two inventions calculated to help young singers and beginners in their studies. The one invention is an apparatus called the Carbone microphone, which will enable the students to hear their own voices distinctly. The other invention is called the Carbone breath controller. This is an instrument for controlling the pressure of the breath, and also, if used properly, will strengthen the lungs. More next week about these new inventions.

Rafael Joseffy's Return.

Rafael Joseffy will reopen his studio at Steinway Hall October 1. Mr. Joseffy has been spending his summer at his home in Tarrytown-on-the-Hudson.

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Robert Grau's New Book.

Robert Grau's book, "Forty Years' Observation of Music and the Drama," now is ready for delivery. It is a most interesting volume, a summary of its chapters sufficing to show the nature and variety of its contents. Some of the separate divisions are subtitled: From the Varieties of the 60s to the "Modern Vaudeville" of 1909—Whence Comes this Modern Vaudeville?—Pen Picture of J. Austin Fynes—The old "Union Square" in "Bob" Butler's Days—Josh Hart's Theatre Comique—The Eagle Theatre—Tony Pastor's famous "585 Broadway"—Advent of Keith, Proctor and the Continuous Performance—Amalgamation of the Managers in 1900—The Strike of the White Rats—The intrepid Percy Williams—William Morris' Rise from Office Boy to Magnate—When F. F. Proctor was "Levantine, the Acrobat"—The remarkable career of Martin Beck—Theatres of Long Ago—Old Time Managers—The Ristori season at the Theatre Francais (now Fourteenth Street Theater)—The Frohmans' Early Days—When Daniel Frohman was a clerk in the Tribune office—Charles Frohman marching down Broadway in minstrel street parade—Gustave, the Napoleon of the family in the early 80s—Advent of Henry E. Abbey—J. H. Haverly and Brooks and Dickon—How Hal Sleeper Taylor made the "Bed" in which Klaw and Erlanger were destined to sleep—When Henry Wolfsohn played "Othello" for one night—The Count Jo-annes—A. Oakey Hall (New York's old-time Mayor) and his fiasco as an actor—"Jake" Tannenbaum comes to "The Rialto" in deep mourning—The original simon pure "Hotel Landlords'" chorus—When Woman Ruled—Era of Mrs. John Drew, Mrs. Conway, Mrs. Holman and Fanny Marsh—The actor manager—Advent of John Stetson—True anecdotes of his career

and reminiscences of a dignified period of the theatre—Poole and Donnelly's pioneer work—Heyday of Niblo's Garden—George L. Fox, who took pantomime to his grave with him—History of the German and Yiddish theatres—When "Daly's" of to-day was Woods and Banvard's Museum—Frank Sanger couldn't act as well as he could manage, nor could William A. Brady—History of the "eight little Hurtigs"—Horace Greeley's retort to Charles Fechter—the elder Hackett as Falstaff—Hackett the first Impresario at the old Academy of Music—Mario and Grisi—The elder Sothorn as a practical joker—Ben De Bar—David Bidwell—Jacob Grau's French Ball to the present King of England—How Maurice Grau emulated his uncle—Some record receipts—The era of "Pinafore"—Brignoli, the "Gross Feeder"—Noteworthy advent of moving pictures in 1894—Augustus Thomas as Knight of the Box Office in 1881, etc.

Tetrazzini in Rome.

The accompanying post card was sent to THE MUSICAL COURIER from Rome by Madame Tetrazzini, who has been



spending her summer quietly in Italy, preparatory to her annual operatic season in New York.

Arens to Resume October 4.

Frank X. Arens, the vocal master, will resume his teaching for the season at his studio, 308 West Fifty-sixth street, Monday, October 4. Some of Mr. Arens' professional pupils will be heard in New York during the winter.

"La Wally" was a dismal failure at the Colon Theater in Buenos Ayres.

Graz Presents Silver Laurel to Anderson.

At a concert in Graz, Austria, where Sara Anderson was the star, the enthusiastic audience, after showering floral tributes upon the American prima donna, also presented her with a handsome spray of silver laurels mounted on a white satin cushion. The inscription read:

To Mme. Anderson, the beloved opera artist, from a grateful and appreciative Steiermark audience.

Hereto were added the Steiermark colors.

Madame Anderson, after bowing her thanks many times, was finally compelled to say a few words, and this she did in excellent German, greatly to the delight of her Austrian hearers. The critic of the Volksblatt in speaking of the concert said: "The committee adorned the program with numbers by Madame Anderson, the pet of our opera public. She showed us that she is equally at home on the concert as opera stage and that she can thrill and delight her hearers as a 'lieder singer' as well as an interpreter of Wagner's dramatic heroines. The beautiful gift of which she was the recipient was a fitting expression of the great love and esteem she has won by her delightful performances in our city."

Nordica's Concert Tours.

Madame Nordica's concert tours will take her through Ohio in October and through New England and Canada in January. She is also booked for the Middle West that month, for she is to be a soloist at a concert with the Chicago Philharmonic Orchestra, Sunday afternoon, January 23. On her return East, Madame Nordica has a tour through Pennsylvania. February 3 the prima donna will sing with the Clef Club, of Buffalo, N. Y. Her concert tours are under the management of R. E. Johnston.

Lerner's Second American Season.

The coming concert season, her second in America, Fina Lerner will devote to an extended tour, starting with the much coveted engagement of soloist at the Worcester Festival, October 1, an engagement resulting from the deep impression made by Miss Lerner's playing last season with the Boston Symphony Orchestra. Loudon Charlton is managing the young pianist's tour.

The latest additions to the Wagner literature—to which, no doubt, some day a special library will be devoted—are the "Bayreuther Handbuch" for 1909 and Eugen Schmitt's "Richard Wagner."

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MUSICAL RECORD OF SALT LAKE CITY.

SALT LAKE CITY, Utah, September 18, 1909.

A renewed activity along musical lines is taking place preparatory to the coming winter season. Teachers are forming their classes and from the present outlook they will all be busily engaged.

The committee on music for the different churches are arranging for their singers for the coming year. The choir of the First Presbyterian Church will be the same as last year, with Mrs. Jack Taylor, soprano; Edna Dwyer, contralto; Fred Graham, tenor, and J. W. Curtis, baritone. Maud Thorne will continue as organist and director. The choir of the First Congregational Church has not yet been engaged. It is possible that the same singers and organist as last year will be engaged with the exception of M. J. Brines, who has moved to New York, having accepted an engagement with the Shuberts.

Edwin P. Kimball, who has been at the First Methodist Church as organist for the last two years, has resigned to accept an engagement at the Orpheum Theater as organist. Willard Weihe, the conductor, has just introduced into the Orpheum Theater orchestra the organ and piano, which is a marked improvement. E. C. Larsen is the pianist. The orchestra now includes fifteen musicians.

Agnes Dahlquist-Beckstrand presented her pupil, Laura Cook, in a recital September 9, and Florence Shimming, also her pupil, the evening following. The recitals were given at her studio, 163 B street.

Millie Williams, the soprano who has been studying the past year at Los Angeles, has returned to the city. Miss Williams gave a song recital at the home of Mr. and Mrs. Samuel Spry last week.

The Ohio Male Chorus gave a concert at the First M. E. Church, September 7, to a fairly well filled house. The soloists were W. E. Ryder, James A. Grubb, William P. Adams, Evan H. Roberts, John F. Jones, Frederick A. Calvert and Edward Walker. H. W. Owen was the musical director. The choruses were from the works of Prothero, Adams and Dudley Buck.

Mrs. Rennie Freeber-Walsh, Mrs. Sigrid Carl and Arthur Freeber passed the summer with their parents, Professor and Mrs. Anton Pedersen. They returned to their

homes during the past week, Mrs. Walsh going direct to New York to continue her studies under Buzzi Peccia. Mrs. Walsh is coaching for the Italian and French opera. Mrs. Carl went to her home in Seattle, Mr. Freeber going to New York to finish his engagement with the New York Philharmonic Orchestra, under Gustav Mahler.

Florence Christensen, a sister of Parley P. Christensen, left September 3 for Paris to spend two years studying in the Julien school of art.

The following music teachers have announced the opening of their studios for the coming season: Gratia Flanders, Professor McClellan, Ester Allen, Mrs. Alberta Dearsham, George Skelton, Hugh W. Dougall, Claude Nettleton, Tracy Cannon, the Misses Amy, Isabel Osborre, A. J. Kisselberg, Martha Royle-King, Mrs. W. A. Wetzel, Amanda Swenson, Squire Coop, Edw. P. Kimball, Spencer Clawson, Andrew Bowman, Anton Pedersen and Irene Kelly.

Hugh W. Dougall presented some of his pupils in recital in the Twenty-seventh Ward Chapel, Sunday evening, September 5. Among those who sang were: Mignon Denhalter, Ivy Paul, Karl Samuelson, Ila Parry, Melvin Peterson, Louise Callister, John Aird, Ida Morris, Rulon Robinson, and Margaret Summerhays. Irene Kelly was the accompanist.

Organ recitals were given at the Tabernacle last week by Tracy Y. Cannon, Edward P. Kimball, assistant organists, and the official organist, J. J. McClellan.

THE MUSICAL COURIER correspondent will appreciate it very much if those sending in notes will kindly leave same in the office at 65 Main street (upstairs), not later than the 15th and 30th of each month. Subscriptions and renewals should also be sent in to the local correspondent on the same dates. Bell 'phone, 760; Independent 'phone, 1943.

FRED. C. GRAHAM.

Blanche Arral's American Season.

On the list of new musical artists to appear this season is Blanche Arral, who will make her debut before a New York audience in Carnegie Hall, October 24. Madame Arral, who was to have sung here last season, left for Europe with but a short stop in New York, singing only at San Francisco on her way home after completing a

long and successful tour through Australia. Her reception in San Francisco was most cordial and her recent concert in London was equally successful. Her coloratura work is praised with great warmth by the foreign press and critics, and it is predicted that she will create a very decided impression when she is heard here. Her appearances in America are limited to New York, Boston, Chicago, St.



BLANCHE ARRAL.

Louis, Cincinnati, and Washington, after which she sails for Europe, to begin the study of a role in a new opera which has been written for her and which will be heard for the first time at the Brussels Exhibition.

Oscar Fried, the Berlin conductor, has been invited to conduct an orchestral concert in Christiania.

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SEND FOR CIRCULARS

Ferruccio Busoni, the Past Master of the Piano.

Lovers of piano playing have in store for them the coming season a treat such as is rarely accorded our country. The tour of Ferruccio Busoni, the illustrious Italian piano virtuoso, under the management of M. H. Hanson, promises to mark an epoch in the history of piano playing in America. Some eight years have passed since his last brief tour of a small portion of the United States, and these years have brought for him in Europe an uninterrupted succession of triumphs. The great virtuoso has grown in his art until today he occupies a plane on which few artists have ever stood. Witness what a few of the leading critical minds of Europe have recently written concerning this giant of the keyboard:

The following remarkable criticism of Busoni's playing was written by Ferdinand Pfohl, one of the greatest critics in Germany, in the *Hamburger Nachrichten* of March 31, 1909:

Ferruccio Busoni appeared before his large circle of Hamburg admirers in a program so grand, so proud, so worthy and so individual that every note, as played by him, revealed one of the greatest geniuses of our times and an aristocratic personality of compelling power. His appearance had the effect of a fanfare, a call to battle; every one of Hamburg's musical intellects was present—not a musician of importance was lacking in that imposing audience. The most characteristic of the immortal elements of Busoni's art is the emanation of a deep, pure humanity, which holds us like a strong live flood in an ecstasy of happiness. All the music which he gave us imbued with the prismatic rays of color of this humanity—Bach-Liszt variations on "Weinen und Klagen" three chorale-vorspiele, by Bach-Busoni; Beethoven's colossal C minor sonata, op. 111, and, finally, Liszt's gigantic sonata in B minor, and between these the Chopin preludes. What a tremendous program! The artist revealed himself in it in the depth and fullness of his being, in the wealth of his wonderfully mature personality. With what religious fervor one listened, with what attention one followed his playing! He held us like a vise with his technique, his expression, his magic pedalling and his accents of touch, so full of color and variety, making his tone appear now in brilliant, now in subdued lights and again in broken rays. He paints in tones with astounding nuances and always in proportion to the art work—to the artistic idea. He displayed the art of modern piano playing in its highest potency. Busoni's playing has a great artistic, esthetic, educational value and is a medium of sheer perfection. What must have been the feelings of many young pianists who sat yesterday at the feet of the great master?

It would be difficult to say in which of the works Busoni gave his greatest; differences of quality cease to exist on such heights of perfection. Here, as in the great universe of ether, normal things cease and only a few great changeless laws and powers hold sway. The first number, "Weinen und Klagen," was depicted by Busoni with the harrowing expression of humility and contrition;

the suggestive power of his delivery was here so great that, in spite of the brilliantly lighted concert hall, one could actually feel and see the solemn mood, the half-lighted, lonely cloistered cell, and one could hear the monologue of the penitent soul seeking its way to heaven. What legato effects, what pianissimo, what mystical choral singing! We heard the most astonishing things in the way of plasticity of playing—accompanying voices, melody in the tenor, contrapuntal side lines in masterful characterization, and independence were shown by Busoni in his genial arrangements of the Bach chorale-vorspiele. And in his Beethoven! In his performance of the great C minor sonata this piano poem, with its demands for strong dynamic contrasts, there were brought home to us, aside from Busoni's power of expression, the balance of his playing and the rare capacity to produce contrasts and to subject the continual stream of melody in the most refined way to the imperative demands of measure. And in the tremendous Liszt D minor sonata all of this was displayed still more powerfully. The noble work was unrolled before us with wonderful continuity, with poetic temperament and deep passion. In the twenty-four Chopin preludes Busoni showed us brilliant nature pictures, displaying his peculiar lyricism in complaining monologues and expressions of the deepest pain, in fantastic scenes and in weird visions; and this variegated dream was given us with compelling musical force. Here it was that, aside from the poetical, musical point of view, Busoni displayed his wonderful instinct for sound effects and the incomparable color of his piano tone, which made his performance appear as ideal interpretations of the interesting, psychic, ornamental art of Chopin. Busoni's playing was great and compelling from beginning to end and his success was extraordinary.

The *Courier Musical*, of Paris, under date of February 15, 1909, writes as follows about Busoni's recital:

Ferruccio Busoni is a pianist without a parallel, without an equal. In order to qualify the virtuoso it is not enough to apply to this term the most flattering superlatives; one must give to the word a significance which applies to Busoni and to him alone. Distinguish, if you will, between systematic and dynamic virtuosity; the first consists of the execution of difficult passages, and Busoni possesses this in an unrivalled degree, but the other consists of drawing from the piano an infinite and diverse variety of tones and nuances, and no other living man can do this as he can. Under his hands the piano becomes a musical palette with which he produces colors of a richness and brilliancy beyond conception. His command of touch gives to his pianistic polyphony a relief of unbelievable subtlety and pulsance. Busoni is the only pianist that I seem to hear, if one may be pardoned the hazardous metaphor, through a stereoscope. An exceptionally powerful impression was made at the first of his three recitals in one of his admirable transcriptions of organ pieces by Bach, in which he produced sounds from the piano that gave one the illusion of listening to the flutes and wood-wind of the organ; his disposition of the different voices and of the organization as a whole was given with marvelous balance, and there was never any brutality, never any wantonness—there was nothing hard and nothing weak. The incomparable certainty of his playing retains a suppleness and an elasticity which are life itself. These

qualities of themselves far surpass the demand of technicalities; their perfection reveals a rare artistic nature. It is self evident that Busoni as a pianist defies criticism.

The Paris correspondent of the Munich *Allgemeine Zeitung* writes in the issue of May 5, 1909, about the German week in Paris, and in speaking of a Munich Orchestra concert, in which Busoni assisted, says:

Ferruccio Busoni, who has made Germany his second home, carried off the lion's share of the honors of the evening. Paris speaks of this giant with the most enthusiastic eulogies. He has acquired in Germany absolute perfection of technique and he has yet retained the passionate temperament of his Italian home.

Busoni played Beethoven's C minor sonata, op. 111, the principal number of the program, and with this he afforded us artistic enjoyment such as rarely is permitted to mortals. Busoni is an artist of the most brilliant gifts, who does not try to astonish with his fabulous technique, but whose greatest endeavor always is to make plain to the listeners the mission of the work he is interpreting. He gives himself up wholly to the work in hand; one sees that he has grasped each idea of the composition, he feels everything and every tone has for him a special meaning, and, moreover, he makes the listener feel it as he feels it. And the result is that the audience is held spellbound and the listeners begin to wonder if that is really the Beethoven sonata they are hearing, for it all seems so new and strange. It remains for Busoni to reveal to us the true contents, the depth and the feeling of the sonata, op. 111. The public was delirious and broke out into an endless storm of applause.—*West-deutscher Zeitung*, Barmen-Elberfeld, April 7, 1908.

Busoni visited us at Convent Garden Hall, giving an astounding program, both in point of quality and quantity. What a sum of intellectual and physical forces were necessary to master it! There are no words capable of doing justice to Busoni's playing—all praise seems poor and needy after such deeds, and the miracle seems all the greater when we think of the Busoni of former years. The maturity and perfection in which Busoni appears before us today cannot be excelled. Technical problems no longer exist for him and yet it would not be possible to consecrate technical powers more fully to the services of art than Busoni does. He has become a master of tone; his tone is of a perfection that knows not the slightest deviation from esthetical principles. And this proves a source of profit to Bach, the much played and much interpreted; after hearing Busoni one realizes how few can play Bach. The involuntary shudder which the musically uneducated feels when he hears the name of Bach would soon be a thing of the past if the master were always played as Busoni played him yesterday.

The artist also played the twenty-four preludes of Chopin. Busoni sets up milestones—he creates monuments, models of which we can dedicate ourselves; and thus the attendance of his concerts assures one of far more than mere entertainment. All the astonishment and all the admiration felt for Busoni's deeds of yesterday were blended in stormy tokens of approval.—*Hamburger Fremdenblatt*, April 1, 1909.

Puccini is passing the summer in Lucca, at the inn where, in times gone by, Rossini, Goethe and Victor Hugo have all lodged. Here Puccini is resting and working by turns.

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Heermann-Adler-Sturm Trio.

Hugo Heermann, the violinist, who goes to Cincinnati as concertmaster of the newly organized Cincinnati Symphony Orchestra and who will also be the violinist of the Heermann-Adler-Sturm Trio, is an eloquent exponent of the importance of chamber music in the education of the American public. Speaking on the subject, Mr. Heermann said: "The big masters have expressed their deepest thoughts and most intimate feelings in their chamber music compositions, and on this account chamber music presupposes a wider culture for its thorough appreciation than any other form of art. The brilliant and varied colorings possible in an orchestral work frequently satisfy an audience in themselves, though they may really be the means of covering up an actual paucity of musical ideas. Such a thing, on the other hand, would be impossible in a chamber work which, being denied this diversity of color, depends entirely upon the significance and pregnancy of the thoughts expressed. It is, therefore, much more inspirational in its potency."

Mr. Heermann passed his summer holiday in the Adirondacks. He expects to return to Cincinnati within the month, and then the rehearsals of the Heermann-Adler-Sturm Trio will begin. The first concert is set for November 6.

Music for the Hudson-Fulton Fete.

The music festivals during the Hudson-Fulton celebration will be an important part of the ceremonies. The United Singers of New York for their concert in the Hippodrome, Sunday evening, September 26, have secured Corinne Rider-Kelsey and Claude Cunningham as the soloists. The following Tuesday evening, September 28, Madame Schumann-Heink will be the star of the concert arranged by the Arion Society for Carnegie Hall, with Frederick Weld, baritone, also assisting. On the same evening the Liederkrantz will give its concert in the Metropolitan Opera House, with Corinne Rider-Kelsey as the soloist and Carl Schlegel assisting. The Brooklyn festivities include a song recital by Madame Schumann-Heink at the Academy of Music, Wednesday evening, September 29.

"Louise" has been given over 100 times at The Hague.

PROGRAM FOR WULLNER'S FIRST RECITAL.

Dr. Ludwig Wüllner, accompanied at the piano by Coenraad V. Bos, will give his first recital of his second



Ludwig Wüllner.

season at Carnegie Hall, Saturday afternoon, October 16. The program follows:

Meine Lieder, meine Sänge (Löwenstein).....	Weber
Wer nie sein Brod mit Tränen ass (Goethe).....	Schubert
Hoffnung (Goethe).....	Schubert
Ihr Bild (Heine).....	Schubert
Der Atlas (Heine).....	Schubert
Die Mainacht (Hölty).....	Brahms
Kein Haus, Keine Heimat (Halm).....	Brahms
Minnelied (Hölty).....	Brahms
Salamander (Lemcke).....	Brahms
Sonntag (Alteutsch).....	Brahms

Freisinn (Goethe).....	Schumann
Aufträge (L'Egry).....	Schumann
Frühlingsnacht (Eichendorff).....	Schumann
Auf einer Wanderung (Mörke).....	Hugo Wolf
Das Ständchen (Eichendorff).....	Hugo Wolf
Der Feuerreiter (Mörke).....	Hugo Wolf
In einer grossen Stadt (Liliencron).....	Hugo Wolf
Der Handkuss (Liliencron).....	Oskar C. Posa
Die gelbe Blume Eifersucht (Liliencron).....	Oskar C. Posa
Lichte Nacht (O. Benson).....	Edward Grieg
Lauf der Welt (Uhland).....	Edward Grieg
Aus den Niebelungen (C. Stieler).....	Max Schillings
Mich friert (T. Ambrosius).....	Wilhelm Berger
Heimliche Aufforderung (Mackay).....	Wilhelm Berger
Das Lied des Steinklopfers (Henckell).....	Richard Strauss
Cécilie (H. Hart).....	Richard Strauss

Jascha Bron Booked Generously.

Jascha Bron, the violinist, one of the new artists to be introduced by R. E. Johnston this season, will make his debut in a recital at Mendelssohn Hall, November 8. He is now in London, where he is under the management of the Concert Direction, Daniel Mayer. He is to make his London debut at Royal Albert Hall October 24, sailing for America October 26. After his appearance at Mendelssohn Hall he goes to Philadelphia to give a concert November 10 with the Y. M. C. A. October 28 he appears with Pepito Arriola at the Metropolitan Opera House, and then goes West to fill engagements in Indianapolis, Chicago, Minneapolis and Cleveland. December 9 he will appear in Brooklyn with Madame Nordica. Bron studied at the Royal Music Academy at Budapest under Hubay and afterward with Ysaye and Zimmer at Brussels.

Langendorff's Plans for Next Season.

Frieda Langendorff, mezzo soprano, who made an extensive concert tour in America last season, has been singing at the Berlin Royal Opera this summer. She expects to return to America on the steamer George Washington in time to sing at the Maine festivals, October 8 and 12. She then will fill engagements in the Middle West, followed by a tour of ten concerts in the Northwest, and about twenty concerts in California, Arizona and New Mexico. Madame Langendorff will not return East until the latter part of February, after which she will be heard in New York and the South. Her season is being booked by R. E. Johnston.

Oscar Fried, the Berlin leader, will conduct the Blüthner Orchestra there this winter, and has arranged for six symphony concerts. In addition, Fried will give the "Ninth" symphony and Verdi's "Requiem" with the Stern Singing Society and the Philharmonic Orchestra.

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For Concerts and Recitals

MUNICH MUSIC.

MUNICH, August 25, 1909.

The summer season of opera at the Prinzregenten Theater has had an additional attraction for the tourists annually drawn here by the charms of this city of good nature. Believing that the Americans have much more money to spend than that disposed of in Bayreuth and Switzerland, we try by multiplication of concerts and performances to examine their purses to the very bottom; a matter, however, which is not quite so easy, if one is to believe the daily interviews in our newspapers with Messrs. Harriman, Gould, Wanamaker, et tutti quanti.

The Prinzregenten Theater is trying to compete with Bayreuth. In the attempt to divert the flood of travelers toward Munich, the Wagner Festival was instituted, with seats at 20 marks each. Americans are able to pay. Our performances, indeed, are not quite as excellent as those at Bayreuth; in fact, some are much worse than the regular winter performances when tickets may be obtained at prices from two to eight marks. Some were even absolutely bad, for example, "Tannhäuser," in which impossible interludes happened, such as are not seen in any small city theater. An occasional performance of well prepared, first rate opera has been offered, as "Walküre," when Mottl, as conductor, was far above criticism; but on the whole, the offerings are of only average quality, and in Dresden, Vienna, Berlin, Hamburg, Cologne, etc., one hears every day as good or better presentations. But seats are 20 marks each—and that is reason enough to call these performances "Festspiele." Unfortunately the Americans are no longer so inexperienced as is believed here. The Prinzregenten Theater is badly frequented; even for the opening performance of "The Meistersinger" the seats were not all taken. Munich newspapers, naturally, say the contrary, but that is an unfortunate "bluff," for it simply promotes the success of ticket agitators.

The Munich Konzertverein has tried again the old plan of giving a long cycle of summer concerts in the Tonhalle, which are being conducted by Ferdinand Loewe, in twelve evenings, of works by Beethoven, Brahms and Bruckner. As in former years, the effort has again proved unsuccessful, as is proved by the empty seats seen at these concerts. The performances themselves, especially those of the Konzertverein Orchestra, are but mediocre. Loewe is a good interpreter of his master, Bruckner, but in conducting Brahms he is a little pedantic and academic, and his readings of the Beethoven symphonies are cold, stiff and unwieldy. Loewe is an estimable musician, but he lacks grace and flexibility. The prices of admission to these concerts are also "American," and for that reason they, too, are called "Festconcerte." Alas! in Munich we are developing a new kind of humbug—European humbug!

The Munich Tonkünstler Orchestra (formerly the Kaim Orchestra), which plays regularly in the Künstler Theater

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and in the exhibition parks, also brought three great symphony concerts. Two of them, in the Royal Odeon, were conducted by the young Kapellmeister Iwan Fröbe; his name is new to us, but he proved to be an extraordinary gifted man—perhaps the greatest talent among young conductors of the last five years. He made his debut with Beethoven, and afterward brought Wagner and Tchaikowsky; with an altogether new interpretation of the latter's "Pathétique" he won a splendid success. The effect he attained with this work was compared favorably by some with Nikisch's interpretation, and without doubt he has much to offer in the way of originality and personality. Anna Zoder, soprano, from the Dresden Opera, was a charming acquaintance in the second Fröbe concert.

We are now awaiting the Brahms Festival, to be held in the Royal Odeon in September, and this promises to be a festival in the true sense of the word. There will be an excellent orchestra composed of the Munich Tonkünstler Orchestra and the Meininger Hofkapelle, the famous Gürzenich Chorus, of Cologne, and last, but not least, Fritz Steinbach, the ingenious Brahms conductor—an ensemble that is all that can be desired. Moreover, the last seats were sold some weeks ago and no more tickets are to be had. This success is a heavy grief for the pur-sang Wagnerians, who must see the Wagner city, Munich, taken by storm by their greatest enemy, Brahms!

TALBOT.

Two Interesting French Women.

At the annual exhibition of portraits of women held at the Bagatelle in Paris, there were two of interest to readers



PORTRAIT OF MADAME
BIZET.



PORTRAIT OF JUDITH
GAUTIER.

of this paper particularly. Judith Gautier is very well known in literary and dramatic circles, and the widow of Georges Bizet is an interesting figure, being the daughter of the late composer Halévy, besides having married

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the composer of "Carmen." Sargent painted the Gautier portrait, and Elie Delaunay did the other. Apropos, Henry T. Finck said, in a recent issue of the New York Evening Post: "Judith Gautier is publishing her reminiscences in the Revue de Paris. She was one of Wagner's earliest and most devoted friends, and tells, among other anecdotes, one relating to his great patron, King Ludwig II of Bavaria. In 1867, the King became engaged to the Archduchess Sophie. One evening 'Tristan' was performed in the Royal Theater. The King attended with his fiancée, but she was bored, and made no effort to hide her feelings. She appeared absentminded, and paid no attention to the stage or the music. Ludwig II saw that she was not a Wagnerite. He might have pardoned many shortcomings, but this was too much for him; the marriage never came about."

NEW ORLEANS MUSICAL NEWS.

NEW ORLEANS, La., September 15, 1909.

Ferdinand Dunkley, who has just returned from an extended Western trip, gave the first of a series of three farewell organ recitals at St. Paul's Church. His program included selections by Bach, Tchaikowsky, Lemaigre, Mendelssohn, Dubois, Rubinstein and Smart. While in the West Mr. Dunkley gave several recitals in the principal churches with the result that he will settle permanently in Seattle where he will hold important positions, as announced in THE MUSICAL COURIER last week.

Seattle seems to hold out great allurements for New Orleans artists. Bentley Nicholson, for years regarded as one of the foremost tenors here, and Mrs. Kirkwood-Ivey, a contralto whose voice has always been reckoned with the best, have both settled in that flourishing city.

From all indications, the opera season will be a great one. M. Layolle, the genial impresario, will arrive during the week.

The host of friends of Marguerite Samuel, a resident pianist and teacher, will be happy to learn of her recovery from her recent illness.

Walter Goldstein, pianist and teacher, is preparing a lecture on Debussy, which will be delivered in the early autumn.

The Philharmonic Society announces the following artists for its 1909-10 series: Tilly Koenen and Busoni.

HARRY B. LOEB.

The Wiesbaden Opera season opens with the first four operas in the following order: "Faust," "Romeo and Juliette," "Tiefeland" and "Les Contes d'Hoffmann."

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BROOKLYN, N. Y., September 20, 1909.

Madame Schumann-Heink will open the musical season in Brooklyn with a song recital at the Academy of Music, Wednesday evening, September 29, under the auspices of the Brooklyn Institute.

That great exponent of the German lied, Dr. Ludwig Wüllner, will give a recital in the music hall of the Academy of Music, Thursday evening, October 14, assisted at the piano by Conrad V. Bos. This evening is to be under the auspices of the Institute.

Madame Carrefio will give the opening piano recital in Brooklyn for the season, the date being Wednesday evening, November 3.

Fritz Kreisler is to make his re-appearance in Brooklyn at the first concert by the New York Symphony Orchestra, at the Academy of Music, Friday evening, November 5.

The Brooklyn Institute must once more be commended for including in its announcements for the season the two performances of "Der Freischütz," which the Brooklyn Arion will give at the Academy of Music, Monday evening, November 1, and Thursday evening, November 4. The principals will be singers of renown, but even if they were not, the chorus will be something that no one who loves Weber's opera can afford to miss. Arthur Claassent, as the musical conductor, has labored hard to perfect the voices of this club, and it is quite well known by this time that there are few singing vereins in Germany that meas-

ure up to the tone quality of the Brooklyn Arion basses. The tenors are better than they used to be, and the "damenchor" has also improved. Make up your minds, readers of this column, that you will witness fine productions of Weber's much neglected opera—much neglected in this country.

As stated last week, the season by the Metropolitan Opera Company in Brooklyn will begin Monday evening, November 8. So far, no one knows the opera, which will inaugurate the season of twenty performances.

"Christmas comes but once a year," but this year the Brooklyn Oratorio Society will sing Gounod's "Redemption" instead of Handel's "Messiah" at the Yuletide celebration. Walter Henry Hall will direct the performance. The Oratorio Society will give Verdi's "Requiem" at the spring concert.

Gilbert, the baritone, is to be the soloist at the first concert in Brooklyn by the Boston Symphony Orchestra, Friday evening, November 12. Samaroff, the pianist, is to appear at the second concert on the evening of December 10.

A series of organ recitals in the music hall, under the auspices of the Brooklyn Institute, will begin Thursday evening, October 7, with Edwin H. Lemare, of London, as the performer.

Many brilliant attractions are promised after the new year. Kreisler will give a recital, January 27, at the Academy of Music. Other artists of international repute are to be announced from week to week in the Brooklyn Institute Bulletin.

The one hundredth anniversary of the birth of Robert Schumann will be observed by the Brooklyn Institute, Thursday evening, April 28. As Schumann's birthday occurs in June—June 8—his memory will doubtless also be honored elsewhere in the spring, for June is late, particularly in New York after a strenuous season.

Carl Figue, as announced in this column last week, will open the Brooklyn Institute courses of musical lectures, with a program devoted to "Lohengrin," Tuesday evening, September 28. Other lectures have been advertised

and then there will be the lectures on the programs which the Boston Symphony Orchestra will give. The names of the lecturers were published last week.

Emma G. Beveridge, the singer and vocal teacher, closed her country home at Lake George yesterday (September 21). She will re-open her studio at 65 Seventh avenue, October 1, and among the courses this season will be one for Kindergarten teachers. Mrs. Beveridge is the president of the Brooklyn Society of New England Women. E. L. T.

MUSIC IN WINNIPEG.

WINNIPEG, September 15, 1909.

The season was opened by an organ recital by Lynwood Farman at Augustine Church. He was assisted by Mrs. Counsell and Miss Manhinney, vocalists.

Miss MacDowell, a graduate of the Leipsic Conservatory, and one of Winnipeg's noted pianist-teachers, has returned from the Pacific Coast and is already busy teaching.

The Imperial Academy opens its doors again September 20. Dr. Ralph Horner has been secured as musical director, and he has chosen a staff of local teachers.

R. Franz Otto, the German baritone, after a successful summer in Iowa, teaching and concertizing, is again at work with his pupils. He sang at the First Baptist Church recently, giving the aria, "O God, Have Mercy," from "St. Paul."

Mr. Lowther, baritone, a recent arrival from London, is the guest of E. N. Kitchen, the pianist.

- WINNIPEGGER.

Eleanor McLellan Resumes Her Teaching.

Eleanor McLellan has returned from her European tour and is now teaching at her studio in the Atelier Building, 33 West Sixty-seventh street. Miss McLellan receives applicants between 10 o'clock and noon.

Henry Weldon, the American basso, has been engaged by the Theatre de la Monnaie, of Brussels, otherwise known as the Brussels Opera.

R. E. Johnston

For
Season
1909
1910

Announces

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MME. JEANNE JOMELLI, - Prima Donna Soprano
MME. FRIEDA LANGENDORFF, - Contralto
MME. CHARLOTTE MACONDA, - Soprano
LILLA ORMOND, - Mezzo Soprano
CLARA CLEMENS, - Contralto
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Published Every Saturday During the Year

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For Particulars apply to SATURDAY EXTRA DEPARTMENT.

Is it possible that the astronomers may be mis-
taking one of the coming opera stars for Halley's
iridescent comet?

THOSE pianists who decry most loudly the ab-
sence of new compositions for the instrument often
are not able to play the old works.

THERE were no press stories in last Sunday's pa-
pers about any of the opera singers now in Europe.
Evidently all the contracts have been signed.

THE Wright-Curtiss suit, the Cook-Pearry contro-
versy, and the Cavallieri-Garden feud are by far the
most important quarrels of the twentieth century up
to date.

THESE be fine fall days, and the music teachers
are blessing them, for they bring the pupils home
from the country, and fill them with ambition, to
say nothing of filling the pedagogical purses with
much needed winter money.

IF music were a form of sport and an interna-
tional cup could be offered to determine the sym-
phonic and operatic championships of the world,
America would surely be an odds on favorite after
the second or third try.

CARUSO will appear as the Duke in "Rigoletto" at
Nuremberg on October 8. All the seats were sold
on September 1. He will sing three times in Frank-
furt and will appear there also as Canio in "Pag-
liacci." Munich has offered him a sold house, but
he demands two.

THE Berlin offices of THE MUSICAL COURIER, in
charge of Arthur M. Abell, have been moved to
Motz Strasse No. 36, where all resident and visiting
musical persons will be welcome and every courtesy
extended, particularly toward Americans abroad
who may be seeking advice or information along
musical lines.

THE Hudson-Fulton celebration will begin on
September 25, and New York is decorated from the
Battery to the Bronx in honor of the great celebra-
tion. Music is to have a part in the festivities, and
at least a dozen commemoration concerts and choral
performances are planned, some of them a part of
the regular official program.

OPERA in English! Oscar Hammerstein, the
peerless pioneer of things operatic, promises "The
Bohemian Girl," to be sung in our native tongue at
the Manhattan within the next fortnight or so. This
is cheering news, but a more representative work
might well have been chosen for the interesting ex-
periment. It is easier to fail with "The Bohemian
Girl" than with "Aida," for instance.

MAX FIEDLER, conductor of the Boston Sym-
phony Orchestra, will sail from Europe September 25.
He promises to bring with him a large list of orches-
tral novelties this winter, among them being four
works by Frederick Delius—"Paris," "Appalachia,"
"In a Summer Garden," "Brigg Fair"—and four by
Sibelius—"Swahnevit" suite, "En Saga" (sym-
phonic poem), "Night Ride and Sunrise" (sym-
phonic poem) and "The Swan of Tuonela"; Strauss'
"Macbeth." Other works embraced in the Boston
Symphony programs this winter will be "Don
Quixote," "Sinfonia Domestica," the first, second,
fourth, sixth and ninth symphonies of Beethoven,
the fourth of Brahms, the seventh of Bruckner,
Haydn's in E flat, Mozart's in E flat, G minor and
C major, Schumann's in B flat, Tschaiakowsky's
"Manfred" and Goldmark's "Rustic Wedding."

It is a touching thing to read Josef Hofmann's
article in the Ladies' Home Journal, wherein he
says: "Except for the excellent orchestras of

Europe, the general music making there is at pres-
ent not quite so good as it is here." That sort of
prima donna praise will be taken exactly for what it
is worth. As the "general music making" in Amer-
ica is delivered nearly altogether by European art-
ists, it is hard to see why they should be any better
here than in their own hemisphere. The first class
orchestras of America play the same programs as
similar institutions abroad, and not only play them
as well, but in some instances their performances are
even superior. If "general music making" includes
the kind practised in the home, then Europe still is
centuries ahead of us as regards culture, taste and
refinement.

THE Munich daily papers have been comment-
ing with severity on the unsatisfactory solo perform-
ances and other defective work at the Prince Re-
gent Theater series in that city, especially the "Tris-
tan" and "Meistersinger," which were conducted by
Mottl, who seemed to be oblivious to the fact that
an Isolde sang the whole role not a half but a full
tone sharp and a Walter von Stoltzing sang
throughout a half tone flat. Mottl appears to be as
lackadaisical as he was here in New York as in-
cumbent of the conductor's chair. Where are the
great Wagnerian singers of today? They will have
to draw on the American contingent in Europe;
that is the only salvation.

SOME little time ago a transatlantic steamer met
with an accident, and although the passengers and
cargo were saved, the score, in manuscript, of an
opera composed by an American was lost. Most
unfortunately the composer had no duplicate of his
work and his inspiration is also lost to the contem-
porary world and a large posterity. How artistic,
and therefore how unbusinesslike, it is to compose
an opera and risk it on the ocean by not having a
duplicate copy in one of the New York safe deposit
boxes, which can be rented for five dollars a year.
There is, however, the latent hope that the compo-
ser, remembering well his opus, will rewrite the
work, for a manuscript worth taking to Europe for
performance is certainly worth rewriting.

NORDICA'S VIEWS.

Last Sunday's World had a long interview with
Madame Nordica on the question of singing, and
among other things she said: "Hundreds and thou-
sands of excellent voices have been and are being
ruined in this country through incompetent singing
teachers." Then she tells about her experiences
with girls who call on her to test the voice and who
show that the method has destroyed all chances of
future success. Madame Nordica is also quoted as
having said the following:

"It is this really criminal incompetency on the
part of singing teachers that has defeated and will
continue to defeat the project of giving our great
operas in English. Just so long as it is necessary
for our young men and women to go abroad to
learn to sing, just so long shall we have our operas
sung in foreign languages."

This is true and has been referred to during the
last thirty years in this paper, and yet there are
hundreds of thousands of young women and men
who go to teachers having no scientific knowledge
of the vocal organs and their operations (entirely
apart from the study of physiology or anatomy)
and who have no artistic acquaintance with music,
a mere superficial gathering in of very questionable
experiences.

Add to this the awful results that come from
much of the teaching of music in the public schools,
which has produced no results—for today there is
not one singer on the stage who can trace back his
or her knowledge through the study of music in
the public schools—add to that this very discour-
aging experience and we can account for the reason
why Americans send their children to Europe to
study singing.

REFLECTIONS

BY THE EDITOR.

AT SEA, S. S. LA LORRAINE,
ATLANTIC OCEAN, September 11 to 17, 1909.

LIENAU'S was a German restaurant flourishing in the 70s and 80s and somewhat later on 14th street opposite the Steinway building, New York, and dependent upon the concerts and recitals that drew the musical public to that unique temple of the Muses in times gone forever. It was patronized by the professional musician, the critic, the German actor, the journalist and the German man about town. Several of the old critics of today relieved themselves of views that could not be printed, during the nightly sessions after the concerts or the opera at the old Academy of Music, Mapleson and Gye performances, also gone forever. The younger generation hardly knows that such a place existed where much was said and little done. Lienau was a large but courteous German who frequently would assist in the flow of soul and who really aimed at making the place somewhat select, but there was nothing to select from after Steinway Hall had been dismantled. With its close Lienau's survived a short time only.

Among those who frequented the restaurant were Herr and Frau von Schewitsch, the former engaged as a German journalist in New York, a large, rotund and very sympathetic looking man, the wife a large partner, with a Grecian profile and an abundance of auburn hair that would have made her in demand by Titian, a florid complexion, a brilliant pair of eyes and a very graceful and artistic attitude. This woman seemed the personification of intellectuality and every one knew this by intuition. She was no other than Helena von Racowitza, as she was known in Munich and Vienna during her stage career, but in reality she was Helena von Döminges, the heroine of the tragedy of Ferdinand Lassalle, who was killed in Berlin in a duel of which she was the motive. After this had become known she became the center of an interesting literary environment, but New York offered little to people of the Schewitsch class; the German theater was their sole solace and the poverty of resource, the barrenness of mise-en-scene, the defective ensemble and the general surroundings soon drove them out of the theater and the want of a circle in which they felt fitting sent them back to Germany. I suppose the story of Lassalle, the popular hero of German socialism, who was killed at an early age, is well known. He and Karl Marx were the forerunners of the immense Socialistic movement in Germany.

Helena von Racowitza, a woman now near 70—Lassalle was killed about 50 years ago—has written her reminiscences entitled "Von Anderen und mir" ("About Others and Myself"), about to be published in Berlin by Pachtel Brothers, and some advanced sheets have been handed out, one of which brings Franz Liszt into the narrative—but slightly only. It appears that Hans Makart was painting her picture in varied poses and historical imitations. Makart is best known in America by his "Four Seasons" engraving, in which even Winter is nude. At the Philadelphia Centennial he exhibited his highly colored large Catarina Cornaro—a Venetian subject, a modernized Paul Veronese. Next to Makart's studio was that of Franz Lenbach, with which it communicated, and on one occasion, while Makart was painting with the Racowitza as a gorgeously gowned fairy, Lenbach opened the door to announce that Abbé Liszt and his friend the Baroness Dönhoff and others were in his studio and about to call on Makart. The Racowitza barely had time to hide herself in a niche created by the palms and hangings of a cosy corner and emerged as Liszt and friends were passing back into Lenbach's studio. Suddenly Liszt turned and seeing the female apparition, for she had been suffering from the stifling atmosphere and emerged a little too soon, he demanded to know who it was.

Lenbach then appeared and said to Liszt, "The Baroness is waiting." "Let her wait," said Liszt, and turning asked: "Who are you and why do we not know one another," and so forth and so forth. The next evening there was a musical at Makart's studio with four persons in the group, Charlotte Wolters, Helene von Racowitza, Makart and Liszt. In closing she says: "Der Abend ward zu einen Wonnenschau." Not Wonnenschau.

Another Lassalle.

Jean Lassalle, the baritone, who sang several seasons at the Metropolitan with the De Reszke brothers, died last week in Paris in his sixty-second year. He was born in Lyon and became a clerk with a large firm, but soon turned to music, more properly speaking, singing, for which purpose he went to Paris, where he also studied painting. At the Conservatoire he did not get along rapidly and consequently he applied himself with a private tutor, and in 1869 he made his debut at Liège as St. Bris, followed by a debut at the Paris Grand Opera in 1872 as William Tell. He was subsequently installed at that house as the successor of Fauré of the "Palms." Of course he made his appearance during his twenty-three years at the Grand Opera in all the larger opera houses of Europe. Among his triumphs, now forgotten, was his singing of Ascanio in the opera of that name by Saint-Saëns, unknown in America except for its ballet music, played by the late Anton Seidl during the Brighton Beach seasons. After a successful appearance under Gye at Covent Garden as Nelusko, his engagement for New York was understood. The natural loss of the voice led him to become a singing teacher, after a disastrous venture in a brickyard enterprise in 1901. In 1903 he was appointed teacher at the Paris Conservatoire which place he held at the time of his death. Both Lassalles were Jews and may have been relatives as the German family was of Franco-Jewish origin.

Saenger's Triumph.

No doubt New York has, by this time, heard of the remarkable artistic endorsement by operatic Berlin of the methods of singing master Oscar Saenger. If so it is good enough to repeat. Some time ago Rudolf Berger, a young Austrian, was baritone at the Royal Opera, Berlin. Let the story be told as it appeared in the London Daily Mail, September 4th:

FROM BARITONE TO TENOR.

(From Our Own Correspondent.)

BERLIN, Saturday, Sept. 4.

American musical talent—this time a teacher's—is accorded generous praise by the Berlin critics this week in connection with the debut of Herr Rudolf Berger as a tenor at the Kaiser's Royal Opera.

Herr Berger, who is a young Austrian, was, until a year ago, leading baritone at the Berlin Opera. When he was singing at Bayreuth during a Wagnerian cycle, an American singing master, Oscar Saenger, of New York, heard Berger and told him he had the making of a legitimate high-grade tenor in his throat. Berger thereupon secured a year's leave of absence from the Royal Opera, proceeded to New York, put himself in the hands of Mr. Saenger, and at the end of a year has made a triumphal re-entry to the Berlin operatic stage as a full-fledged tenor of delightful timbre.

He made his first appearance on Tuesday night in "Lohengrin," a number of Americans, including his New York teacher, being present. Herr Berger will henceforth sing leading tenor roles at the Berlin Opera.

This is merely one of the many instances proving the art of Oscar Saenger, although in its special direction it is a triumph of such degree as to create general discussion. It may be possible to discern in a baritone voice that it has been falsely gauged by

teachers and by the possessor, but to be able, after discovering the error, to remedy it, actually to do more than merely successfully to teach one to sing properly—ah, there's the rub. Not only had Saenger impressed upon the singer with professional assurance and certainty the conviction of his judgment, but he accepted the responsibility of breaking into a career, and he proved the wisdom of his course, based solely upon his keen knowledge of the art of song and the Science of Voice. The event is actually without precedent. The De Reszke case with Sbriglia was not identical. It was De Reszke who went to Sbriglia and told him he felt that if a certain course of training were pursued he might develop into tenor. Sbriglia had already been telling De Reszke that there was danger in such a course, but that he would try to do it. In the Saenger case it was the singing master who had the confidence in himself to attempt the readjustment. The triumph is complete.

De Reszke.

Talking about Jean de Reszke, one of the leading vocal operatic artists of the modern stage at the time of his retirement, it seems somewhat in contradiction to certain assumed theories that now, after four or five years of teaching, he cannot "deliver the goods" as we so aptly call it in America, as a man like Saenger does. True, there are two or three young female singers, some of whom had already been trained before applying to De Reszke for lessons, who have achieved some success; nothing to overwhelm us, but sufficient to hope that, with a steady advance they will be able to rise in the operatic career to acceptable places. But in all this time nothing has come from the De Reszke studios to impel us to conclude that because one is a great operatic singer, singers can be made by him or her. Besides the instance quoted, look at Marchesi sending from her studios on to a successful career Melba, Calvé,



THE CASINO IN MONTE CARLO.
Where they play, but not the opera.

Eames, Saville and others. Look at Delna put out by Laborde at once. I do not care to get into any harassing comparisons by the mention of names, these, together with those generally known by all of us who are interested, being sufficient. De Reszke, I assume at least, would not accept hopeless or ruined vocal cases, and he must be getting the pick of the voices. He charges 100 francs a half hour and in classes of three or four 50 francs a half hour each. Where are the pronounced cases produced at these productive rates? Who is the tenor created by an experimental tenor? Who is the baritone, created vocally by an experienced baritone? Who is the great lyric soprano that has arrived during the past four or five years? From the studio of De Reszke? None?

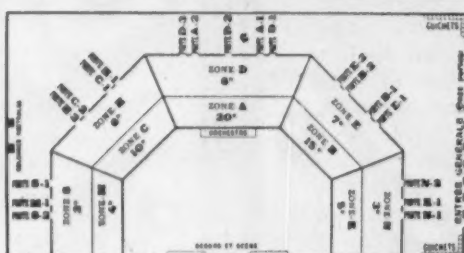
This may not be due to De Reszke. It may be due to this one grave scientific defect (and vocal laws depends upon science) based upon the inability of a corrected baritone to avoid the methods by means of which he was transformed, and these methods would be pernicious if applied generally, as a rule, to all those studying under such aegis. We cannot escape from ourselves. De Reszke's singing was De Reszke's, and hence he made such stunning successes; but it would be asking a superman to expect him now to separate himself from that mental-

vocal principle that made him what he was, and adopt all kinds of theories or any kind, necessary to impress a vocal standard upon a student. The late Jean Lassalle, of whom I wrote above, also failed and produced no striking singer of any kind, whereas other singing teachers with reputations of teachers only at the Conservatoire, sent their pupils at once upon the operatic stage in Paris or the Provinces.

As the overwhelming bulk of singing students attending the De Reszke studio come from America, it is a duty to call attention now to these ominous conditions. There should be a number of De Reszke pupils as artists on each of our four important opera stages in America—the three in New York and the Boston—after all these years of operations on American throats. Or are we Americans at fault? Let us pause for a reply.

Bacchus at Bordeaux.

September 11, 12 and 13 were set apart for the production near Bordeaux most appropriately of the



THE PLAN.

Fête des Vendanges, and a theater was erected—open air—on the outskirts seating 25,000 people, the work being Camille Erlanger's opera, "Bacchus Triomphant," poem by Henri Cain. The orchestra consisted of 300 players, chorus 600, dancers, and 1,500 stage personnel besides. Erlanger conducted, Montagné being orchestra master. The artists were Felia Litvinne, of the Paris Opera; Irène Lovati, of La Scala; Regina Badet and Mlle. Chenal, of the Opéra Comique; M. Muratore, of the Opéra. I append a cut of the amphitheater and a plan of the same.

Arthur Hartmann.

Paris has a new musical force added to its many competent musical elements in the person of the temperamental violinist, Arthur Hartmann, who, on his return from his recent tour in America, dropped into that city, having decided to reside there and give advanced lessons and play prior to starting on a world's artistic tour. Heretofore Hartmann lived in Berlin.



THE AMPHITHEATER.

He wants a taste of the Gallic atmosphere as a participant in its manifestation, and this is particularly advantageous in the case of a violinist, for Paris has a great violin record and is paying especial attention to its culture. It must seem to any one who knows musical Paris, and who knows Hartmann and his style and his views, that the life there will be sympathetic to him just for those reasons. He is not going to get the symphonic food he had in Berlin or that can be offered to him in America, for Paris has no permanent orchestra and its symphony concerts would not be tolerated in Berlin. In New York—why, yes. But not in the American cities, where

there are permanent orchestras. Otherwise, however, he will like it artistically.

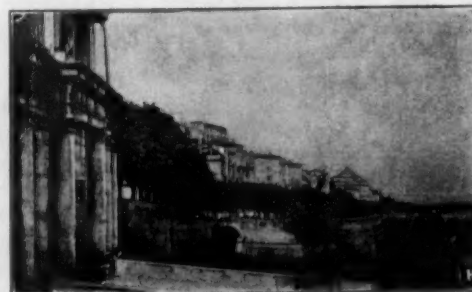
Hartmann has a large American following in the United States and a number of pupils have decided to follow him to Paris to learn how to become violinists. That should be understood. They will not become dull or uninteresting violin players, but, if they follow his injunctions and theories and have the requisite talent, they will become violinists, they will get the secrets of the left hand and the secret of the graceful and yet powerful bow with its arm support. They will acquire the exact adjustment of these seeming conflicting movements, and that is what is meant by learning how to become violinists. If they are not musical they must not go to Hartmann, for he cannot endure the antagonism of the unmusical nature; it destroys his violin power when he comes in contact with it; it paralyzes. But the musical nature has, at once, in Hartmann the complete co-operative support.

Buda Pesth Fest.

Beginning in November there are to be a series of festival concerts at Buda Pesth with the assistance of the Royal Opera Orchestra. Artists selected are: Busoni (if he doesn't get to America before the date), Yvonne de Treville (American), Minnie Tracey (American), Selma Kurz, Schmedes, Slezak, Kubelik, Knoté, and an effort is on foot to get Paderewski and to make one evening a Massenet moment musicale.

Mason-Hamlin.

From one viewpoint it is amazing to find that the reputation of the art product known as the Mason-Hamlin piano has secured such a secure footing in the European musical world; from another viewpoint it seems, after all, inevitable. The artists who have played it publicly in America carried their en-



BERGAMO.
Where Donizetti was born.

thusiasm for it across the ocean and it became infectious the moment musicians in Europe played or heard Mason-Hamlin pianos over there. But the enthusiasm was not an exaggeration, as is frequently the case in matters of art. There was the bona fide there; there was, in each instance, the full fledged, convincing evidence through the magnificent character of the factor itself.

Wherever and whenever I met pianists or musicians particularly interested in the wider aspects of the cult, the inevitable Mason-Hamlin topic intruded, and after a while I made note of it. It was not particularly American. The subject was not discussed as an American one but as an art subject purely, on general, universal lines (naturally with a special accent on America) which embraced the theory that the Mason-Hamlin piano was one of the chief elements in the progressive musical life of the present era. Considering what I knew of the piano, of its construction and the effects it produces on the musical mind I looked upon the phenomenon as most natural; the tone of the instrument being irresistible, representing the very latest results of a combination of artistic and scientific researches pursued for just that one purpose—the creation of an art work that would enthuse the musical world. I could therefore appreciate the experience centered

in all the glowing comments heard on the Mason-Hamlin.

And yet it seemed, viewing it in another direction, amazing nevertheless, chiefly on account of the rapid growth of the sentiment. For or five years ago there were a few suggestions thrown out casually about a great, new piano America was producing. Three years ago there were many expressions of delight from artists who had played or heard the Mason-Hamlin. But this year it seemed like a wave of discussion coming from many sides at once and creating the definite impression that America had scored another victory in science and art. It is not exactly as it is in America with the Mason-Hamlin. We are all discussing it when we get into that field of the art, all of us, and many are discussing it of whom we do not hear. It is the one focus of universal piano talk and from all points of view. "What is going to be the effect of this Mason-Hamlin piano?" "Don't you let that Mason-Hamlin piano out of sight; look out." "Did you hear that Mason-Hamlin grand at this or that concert?" "Wasn't that a remarkable grand so and so played?" "How is the Mason-Hamlin piano going to affect the situation?" "How did they manage to get that tone?" etc., etc., etc.

In Europe the character of the Mason-Hamlin discussion is not of this fibre. There they look upon America as a producer of great pianos and just for that reason they are deeply interested in the Mason-Hamlin. They hear the reports of the successes of the European artists who play the Mason-Hamlin pianos in America and they hear the pianos themselves, and they are profoundly impressed at this new evidence of what the New World is doing in the art of piano production. It is, as I say, an amazing phenomenon, this general European endorsement of the Mason-Hamlin, chiefly because of the rapidity of the acknowledgment. The piano itself, through the force of its own ingredients and its magnificent resources, made the acknowledgment inevitable. Europe simply endorsed America.

BLUMENBERG.

PROF. ARTHUR L. MANCHESTER wrote a clever article, published in the *Globe* of last Saturday, on the subject of "Music Education in the United States." Professor Manchester is director of the Department of Music at Converse College, Spartanburg, S. C., and he secured his information as a result of the investigation of music in the United States which he conducted for the United States Bureau of Education. Inquiries were made of 1,088 institutions, of which 381 gave no information which could be used, while 112 colleges, normal schools and universities reported no music departments; 595 gave good information, and 281 are drawn from to incorporate the information in the report. The instructors are 2,506 and the students 77,359. We wish to add that we do not believe that these reports are true or correct. That is to say, the Bureau of Education is doing its best to get information, but this information is misleading from the fact that it may appear as if this were the number of teachers and the number of pupils in the United States in educational institutions and otherwise. There are more than 500,000 persons studying music in the United States today—that is, of course, classical music, as we call it.

WHEN "Electra" is produced in America (the first performance is to be given in Philadelphia by Hammerstein, as is generally known), it is to be in French, although the text is German. This may be due to the fact that Mary Garden is to sing the part of Electra. The Clytemnestra is to be Reache. Such is the report as it emanates from Paris.



VARIATIONS

PRIZE CONTEST.

A newspaper contest of any kind always excites widespread interest and is excellent advertising for the journal sponsoring the competition. Musical affairs of that sort usually confine themselves to a prize struggle for composers, and therefore bar out anybody who has not the gift of writing music. This column now undertakes to conduct a contest which shall give all the musically inclined a chance, be they composers, conductors, performers, teachers, amateurs, or rank laymen. Answers to the appended questions constitute the test. The first correct solution received will be awarded first prize, the second correct solution wins second prize, etc. There will be five prizes and twelve honorable mentions.

First prize: A copy of Waldo Selden Pratt's "History of Music."

Second prize: A copy of John F. Runciman's "Haydn" (Miniature Series of Musicians).

Third prize: Autograph letter of John Philip Sousa in which he says: "I feel like hell"; or autograph letter of Rafael Joseffy, or Ossip Gabrilowitsch, or Josef Lhévinne, or Carl Jörn, or Emil Paur.

Fourth prize: Original pen and ink caricature of Vladimir de Pachmann.

Fifth prize: Autograph card of Emil Sauer, signed picture postal of Katharine Goodson, or signature of Fannie Bloomfield Zeisler.

Answers should be written on one side of the paper only, and must be addressed to the editor of this column. No answer must exceed ten words in length. The competition is to close on September 30, and the result will be announced in *THE MUSICAL COURIER* of October 6.

QUESTIONS.

- 1.—Who is the manager of the Manhattan Opera House?
- 2.—What aeronautic opera did Wagner write?
- 3.—Which tenor had an operation performed on his throat early this summer?
- 4.—If a pianist gives testimonials to two different piano houses, which one is sincere?
- 5.—Is music progressing, retrograding, standing still, or moving sideways?
- 6.—Name three composers whose names begin with B.
- 7.—Which pianist has the longest hair?
- 8.—Mention an opera that has a foolish plot.
- 9.—Who wrote the E flat nocturne that is best known in the world?
- 10.—Which pianist's name sounds like a city in North Germany?
- 11.—Which composer is referred to familiarly as "Papa" or "the father of the symphony"?
- 12.—Who was the Waltz King?
- 13.—Do prima donnas like to be praised in the papers?
- 14.—Name a work by Gounod.
- 15.—In what opera is the "Anvil Chorus"?
- 16.—Should the music teacher be paid before the dentist?
- 17.—Which composer is often referred to as "the Polish tone poet"?
- 18.—"Who is Sylvia"?
- 19.—"Knowest thou the land"?
- 20.—In which opera does the heroine apostrophize a man's severed head?
- 21.—What oratorio is heard most frequently at Christmas time?
- 22.—Who wrote the "second rhapsody" for piano?
- 23.—Of which opera is Parsifal the chief character?
- 24.—What famous coloratura soprano is named Melba?
- 25.—What would you rather do than attend a Bach recital?



Replies continue to pour in for the great "Questions and Answers" contest, including some from such widely divergent places as San Francisco, Ostende, Jacksonville, Fla., London, Seattle and Berlin. The answers are as varied as ever, and still

range in mood from the flippant to the serio-comic and tragic. There is just one week left in which to send in your guesses and take a try at the opulent line of prizes. Each communication is examined carefully and filed in the order of its arrival. The most characteristic of the lists are printed each week.

SOME OF THE ANSWERS.

- 1.—Oscar Hammerstein.
- 2.—"The Flying Dutchman."
- 3.—Enrico Caruso.
- 4.—Neither.
- 5.—It is doing all of those things, in some phases.
- 6.—Beethoven, Bach (J. S.), Bellini.
- 7.—V. de Pachmann.
- 8.—"Don Giovanni."
- 9.—Chopin.
- 10.—Mark Hambourg.
- 11.—Haydn.
- 12.—Johann Strauss.
- 13.—Of course, they do. Who doesn't?
- 14.—"Romeo and Juliet."
- 15.—"Il Trovatore" (Verdi).
- 16.—He should be, if he needs it more.
- 17.—Paderewski.
- 18.—The music is by Schubert—the words are by Shakespeare.
- 19.—One song is by Thomas, the other is by Schubert.
- 20.—Salome.
- 21.—"The Messiah."
- 22.—Liszt.
- 23.—"Parsifal."
- 24.—Helen Mitchell Armstrong.
- 25.—Go to the opera; that is, a good one.

PORTIA CHEAL,
329 So. East avenue, Oak Park, Ill.



Editor of Variations:

Buried in the mountains for the past six weeks, I now find on my desk a pile of *MUSICAL COURIERS* which I am devouring with avidity. I am rather late with my little list of answers to your merry questions. Trusting I am not too late to win a prize, I remain,

One of your many admirers,

ALICE TODD.

New York City, September 18, 1909.

- 1.—A man with one hat.
- 2.—A work we would like to hear in New York.
- 3.—An Italian who receives \$2,000 or more per night.
- 4.—Testimonials used as advertisements are sincere always!
- 5.—Progressing.
- 6.—Baptiste, Bargiel and Barnby (copied from the Dictionary).
- 7.—He died long ago.
- 8.—"La Traviata."
- 9.—A musical matinée idol; composer of the "Butterfly" etude.
- 10.—We can but echo, "Hambourg."
- 11.—Haydn, surnamed Josef.
- 12.—A genius who made even his father jealous.
- 13.—No! No! No!
- 14.—"Philemon et Baucis" (copied from the Dictionary).
- 15.—A work by Verdi.
- 16.—There can be but one answer—the teacher.
- 17.—Now you are poking fun at the critics.
- 18.—Text by William Shakespeare; music by Franz Schubert.
- 19.—Yes, everybody does by this time.
- 20.—"Salome," with a police record.
- 21.—"Christus."
- 22.—Liszt; also played by orchestras.
- 23.—A pure fool.

- 24.—Helen Armstrong (copied from the Dictionary).
25.—Witness an airship excursion.

- 1.—The public.
2.—"The Flying Dutchman."
3.—Caruso (if he did).
4.—Neither.
5.—Progressing.
6.—Bach, Beethoven, Brahms.
7.—I don't know. (Ask the barber!)
8.—"Lohengrin."
9.—Chopin.
10.—Mark Hambourg.
11.—Haydn.
12.—Johannes Strauss.
13.—Do they? (That's a joke.)
14.—"La Reine de Saba."
15.—"Il Trovatore."
16.—The dentist might open an account with you.
17.—Same as No. 9.
18.—Delibes' ballet (or was it an opera?) of that name.
19.—I wish I would. It's either "Mignon" or America.
20.—"Salome."
21.—"The Messiah."
22.—Liszt.
23.—It was Wagner's habit to write his operas himself.
24.—Nellie Mitchell-Armstrong.
25.—A performance of "Tristan und Isolde" with Jean de Reszke.

ALFRED LIEBAN,

409 Lafayette street, New York City.

- 1.—Oscar H.—sole manager.
2.—"Flying Dutchman."
3.—Enrico Caruso.
4.—The one for which he gets *least*, or nothing.
5.—Moving sideways.
6.—Brahms, Beethoven, Bach, of course, Hm!
7.—Ignace Jan Paderewski.
8.—Lots of them, but "The Magic Flute" sounds the lead.
9.—Chopin.
10.—Hambourg.
11.—Haydn.
12.—Johann Strauss.
13.—Yes, provided their rivals are not praised more than they.
14.—"Faust."
15.—"Il Trovatore."
16.—The one who causes *least* painful sounds from the client.
17.—Chopin.
18.—Shakespeare-Schubert song (from "Two Gentlemen of Verona").
19.—"Wo die Lemonen blühen"—Goethe-Schumann song.
20.—"Salome."
21.—"The Messiah"—Handel.
22.—Liszt.
23.—"Parsifal."
24.—Nellie Mitchell.
25.—Answer questions, and get Bach's works as a prize.

Very truly yours,

"PUZZLE FIEND,"

(John Aronfreed, 925 N. Marshall st., Philadelphia.)

- 1.—Oscar Hammerstein.
2.—"The Flying Dutchman."
3.—Enrico Caruso.
4.—The pianist is sincere.
5.—Music is progressing.
6.—Bach, Beethoven and Brahms, the triumvirate of music.
7.—Paderewski.
8.—"Mignon."
9.—Chopin.
10.—Mark Hambourg.
11.—Joseph Haydn.
12.—Johann Strauss.
13.—Yes, the majority like it.
14.—"Faust."
15.—"Il Trovatore."
16.—No, the music teacher should be paid in private.
17.—Chopin.
18.—"Sylvia" is a maiden's name, immortalized by Schubert and Shakespeare.
19.—Song from the opera "Mignon," by Ambroise Thomas.
20.—"Salome."
21.—"The Messiah."
22.—Liszt.
23.—"Parsifal."
24.—Nellie Mitchell. Melba is her stage name.
25.—It would depend upon who gave it.

Yours sincerely,

BERNICE M. OAKES,

160 Walnut street, Winter Hill, Mass.

- 1.—Oscar Hammerstein the II.
2.—All Wagner's operas are aeronautic, because people do not understand them.
3.—Caruso, by New York papers (operated).
4.—No one.
5.—Doesn't progress; no regress.
6.—Berlioz, Bizet, Beethoven.
7.—Paderewski.
8.—All except Wagner's.
9.—Chopin.
10.—Mark Hambourg.
11.—Haydn, Joseph.
12.—Johann Strauss.
13.—Everywhere, not only in the papers.
14.—"Romeo and Juliet."
15.—"Trovatore."
16.—Pay after achievements (real ones).
17.—Chopin.
18.—My sweetheart's name.
19.—"Connais tu le pays" ("Mignon").
20.—"Salome."
21.—"Messiah."
22.—Franz Liszt.
23.—Religious.
24.—An Australian; changed name.
25.—When not bothered by bunions.

Respectfully yours,

JOSEPH DE VALD'OR,

2027 Michigan avenue, Chicago, Ill.

- 1.—Oscar Hammerstein.
2.—"The Flying Dutchman."
3.—Caruso.
4.—Neither one.
5.—All ways.
6.—Beethoven, Bach, Brahms.
7.—Several; Paderewski.
8.—"Barber of Seville."
9.—Chopin.
10.—Mark Hambourg.
11.—Haydn.
12.—Strauss.
13.—I should say they do.
14.—"Faust."
15.—"Il Trovatore."
16.—Most certainly.
17.—Chopin.
18.—Sylvia in "Carmen."
19.—Song from "Mignon."
20.—"Salome."
21.—"The Messiah."
22.—Liszt.
23.—"Parsifal."
24.—Famous soprano Melba, from Melbourne, Australia.
25.—See one of Manhattan's operas. ("Salome.")
Now is the test. Do I get the prize? I am "anxious Willie." I would like the first or second prize.

Yours truly,

BERNICE BAERNSTEIN,

106 East Sixteenth street, Minneapolis, Minn.

Dear Sir—Having read "Variations" with great glee for some years, I feel sure you are perpetrating a fine joke on us. If, for once, you are really in earnest, we all think it funnier yet; so your reputation as a mirth maker holds good in either case.

P. S.—If you find these answers worthy of recognition, please give them fourth place. I like that prize!

- 1.—"Little Mary."
2.—"Flying Dutchman." The singer sometimes goes up in the air.
3.—Caruso, Carasa, Cazzaza. Say it fast!
4.—The pianist, he knows! Vide check book.
5.—Doing all four in "Electra."
6.—Bach, Beethoven, Brahms: Johann, Ludwig, Johannes.
7.—Never measured. Should back Paderewski.
8.—"Princesse Rayon de Soleil," properly "Princesse Rayon de Sommeil."
9.—The Magnetic Pole.
10.—Hambourg.
11.—Too easy: Haydn.
12.—Johann Strauss, the "Merry Widow's" grandfather.
13.—Wish I were one, so I could tell you truly.
14.—"Faust," music only by Gounod.
15.—Any opera. Scene: Two prime donne. Result: Knocking chorus.
16.—No! Pay the music teacher privately, before no one.
17.—Frederick, the great Chopin.
18.—I know.
19.—Yes, indeed! Wo Citronen blühen.
20.—"Salome," "Salome," "Salome."
21.—Hallelujah, what a question! "The Messiah."
22.—Ah Bah! Ah-bé Liszt.
23.—Yes.

- 24.—Miss Mitchell of Australia.
25.—Fish, ride, drive, golf, tennis, sail, swim, motor, fly, anything.

Accomplished without the aid of a confederate. Sworn to and sealed this 17th day of September, A. D. 1909.

MARGUERITE MOORE,

Pemaquid Harbor, Me.

NEW YORK CITY, September 11, 1909.

Following are my answers. They are correct; I can prove it.

- 1.—Teddy Roosevelt.
2.—Zeppelin's flight. Just out nearly.
3.—"My Cousin Caruse."
4.— $1 \times 4 = 2 \times 2$.
5.—To the North Pole now.
6.—Budweiser, Ballantine's and Brandy.
7.—I can stand a show. I'm broke.
8.—"Why Women Leave Home." Copyrighted.
9.—Teddy Roosevelt.
10.—Hoboken; Hobo.
11.—Hearst.
12.—W. J. Bryan, Marathon runner.
13.—Unlucky; no answer.
14.—"Uncle Tom's Cabin."
15.—"Sappho."
16.—Neither. The landlady first. I know.
17.—Sherlock's bones.
18.—My uncle's aunt's sister's cousin.
19.—Africa, of course; ask Teddy.
20.—"A Millionaire's Revenge."
21.—Get a box of candy free. Come.
22.—Search me.
23.—Cook cooked it, Peary paralyzed it. By I. Am. Nutty.
24.—Myself, nicht war? Yah?
25.—Go fishing in an aquarium full of fish.
Your obedient servant,
E. B. DUNKELSPACKOVICH,
Mars.

Dere sur: i am onle a little gurl sew maybe yew will not koncider my ansurs, too yore vairy klevor questshuns, of enuf importants or merit, too publish them. Butt a great kritt once sayed (I think he wairs his hare rather long and affeekts a frock koat, with a little red ribbum in the uper left hand buttonhoal, and a silk hat) that yung people are just as much entitled too thair opinyuns as annybody. Konsequently yow must blaim him for my offence, dere sur.

However, should I bee sew fortchewenate as to seakure the (Wine) furst prize, I mite venture to say that I all-ready posess a kopy of P (rats) History of Musick, sew wood much prefur an aughtograf of Karl Yearn, whom I dident kno at Sewerrick.

Yors vairy trooly,

JOHANNA SEBASTIANNA BACH,

C/o J. M. La Foy, 32 Third avenue, Newark, N. J.

- 1.—Marry Guarden (Oskur couldn't).
2.—Dare Fleagende Holender. (A favurite of my dawg.)
3.—Karewsew; hour tennur rooster, whose oppurashun resulted in chicken soup.
4.—Thee sighn of the \$.
5.—It does them awl when hour musik room is swept.
6.—Zwei Bac(k)hs und B(a)uck! Ach, yah!
7.—Thee moast popewlar.
8.—Tristan und i-sold-her.
9.—Ah gwan! Chopin.
10.—Mark Hambourg. (Amerikan speshshul wintur rates, sekure yore passages.)
11.—(Sch)reech hard Electracutheim Strauss in Sinphonkneeah Doughmesteakah, alsew Pop Highden.
12.—I dont kno, but (R. E.) Morse wuz the Ice king. St(rauss mit ym).
13.—Sumtimes.
14.—(G)you kno wel enuf yoreself. Foughst.
15.—It is used inn the works (opera) of the black-smiths.
16.—Yes, if she gets thair furst.
17.—Peary: Sour Graip Symphony, op. 1. deadekated to Kook.
18.—I asked Pa and he got mad.
19.—Yep. it has tew opra houses & a knew theateher.
20.—Poor John!!!
21.—Mess-I-ah tell you?
22.—He's knot on my lis(z)t.
23.—If Kundry knew hur lignes Par-si-(wood have) fal(en).
24.—Nellie. What a beauti(full) cloak modul she wood maik.
25.—I love my Bach, butt oh you hawl game!

September 16, '09.

- 1.—The highest salaried prima donna.
2.—"Flying Dutchman."

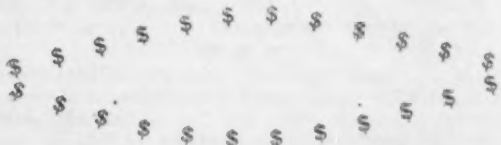
- 3.—The tenor who had his salary raised—possibly Caruso.
- 4.—The testimonial paying the largest dividends.
- 5.—Judging by the ultra moderns music is moving in all directions—anything to get away from melody.
- 6.—Bach, Beethoven and Brahms—but there are others.
- 7.—The one I recently met at Podunk; he had Paderewski beaten to a frazzle.
- 8.—Most of them—'tis hardly necessary to specify.
- 9.—Cho-pang—not to mention those who have "improved" it.
- 10.—Hambourg—Mark, old boy.
- 11.—Haydn—not Elgar, as some would like us to believe.
- 12.—Strauss—John, not Rich'd.
- 13.—If not, why do they engage some of the New York critics to "annotate" programs for them?
- 14.—"Romeo and Juliet."
- 15.—"Trovatore" was the first instance—but you will find "anvil" choruses in most modern music dramas.
- 16.—Music lesson giving is so much like "pulling teeth" there is hardly a distinction. However, a wise music teacher will collect first.
- 17.—Paderewski, when his hair is elongated and he is collecting American dollars.
- 18.—A maiden discovered by Bill Shakespeare and subsequently wooed by one Schubert. Instead of marrying her Schubert wedded her to immortal melody.
- 19.—Goethe discovered the land and Liszt squatted thereon by erecting a musical bungalow; all famous singers since have chanted its praise.
- 20.—Up to date Salome is the only prima donna given to apostrophizing. There's no telling what will happen next, unless possibly some sanguinary composer sets the "Reign of Terror" to music. I believe Litolf knocks Robespierre's head off in an overture.
- 21.—A foolish question, since Handel's forty opera reduction is the one and only. Sometimes you can recognize it, often not.
- 22.—Liszt is responsible for the pianistic agony of pianists, big and little, who have soared into the technical heights via the second rhapsodie. 'Tis, however, one of Liszt's least offenses.
- 23.—"Parsifal"—but I have seen productions where he wasn't.
- 24.—One only, albeit, there be those who think themselves "Seconds."
- 25.—Almost any old thing. Extend the glad hand to the author of "Variations" for instance.

WILSON G. SMITH,
219 The Arcade, Cleveland, Ohio.

In the case of Wilson G. Smith's set of answers the rules regarding the ten word limitation are temporarily suspended to enable publication of his contribution, but of course he is barred from the chance of winning a prize.

Marie Corelli plays the mandolin. This will give her critics a new opening.

The rumblings of the Opera War grow fearful. Ammunition is daily piling up in the box offices of the two main musical camps. Scouts report this formation of the rival forces:



LEONARD LIEBLING.

It must have been a curious concatenation of circumstances, if not something else, which brought about the conjuncture of the recitals of Dr. Wüllner and George Hamlin on the same day in Chicago and of Madame Sembrich and Frau Gadski on the same other day in Chicago. It will be interesting to observe how the patronage will be divided in the double instances, which will put the critics twice to a most undesirable test.

If any more jokes are sent to THE MUSICAL COURIER regarding "the Poles in music," De Blériot's "Air Varié" and Scharwenka's "Pol-ish" dance, the editor of the comic department herewith solemnly threatens to imbibe a brimming cup of hemlock and expire without leaving a will.

THE ITALIAN VICTORY.

It is a matter of such contemporary operatic interest—the following interview published in the New York American of Monday last—that its reproduction is quite necessary. Signor Gatti-Casazza has acquired the communicative habit and tells us very interesting things. It appears that he has a national—an Italian national interest in the opera to be performed in this country, and his patronizing tone in his reference to German opera confirms his deep seated patriotism. By all means let us have Italian opera, particularly when singing is to be the attraction; yet German opera and French opera are also desirable and even necessary. With Mr. Dippel as an ardent advocate of German opera and Signor Gatti-Casazza a warmhearted supporter of Italian opera there should be no victory on either side, but a harmonious co-operation of both elements to give us the best there is in all styles and characters of opera. There seems to be no possibility of reconciling the European national prejudices in the Metropolitan and just when we feel that the two directors have combined for the general weal one or the other gives indications of the overpowering racial sentiment in the human mind. It must, therefore, become apparent that a single headed management becomes the vital question and that single headed management, in order to be successful, will not be identified with either side of the present dual control. The interview reads as follows:

"GERMANY ROUTED," BY GATTI-CASAZZA.

DIRECTOR TELLS ITALIAN COUNTRYMEN OF HIS (AND THEIR) VICTORY OVER DIPPEL.

Director Gatti-Casazza, of the Metropolitan Opera Company, has been telling his fellow countrymen in Italy what he has done in America and what he thinks of this country. Incidentally, he has not neglected to mention, although modestly, how he and his Italian co-workers have triumphed over their rivals, meaning Administrative Director Andreas Dippel and the German singers.

In an interview in the Corriere Della Sera, a Milan newspaper, he says that the American press has accomplished wonders with him, for when he was director of La Scala, he wouldn't talk to the Italian journalists. Now he talks freely, thanks to the persuasive New York newspaper men.

When asked for his impressions of last season, Gatti-Casazza replied:

"We encountered difficulties at the beginning, as well as mistrust, and we had to hold firm our own ground against the German element, which had an indisputable supremacy in all the dealings of that Opera House. But we attained our goal.

PALM WENT TO ITALIANS.

"Toscanini began by captivating the excellent orchestra, to which he delivered a speech in English, by conducting without a score the "Götterdämmerung," and his conquest soon took hold of the public, who always paid the best and most cordial greetings to our great conductor.

"The palm went to the Italian music of Puccini and Verdi, but the Wagnerian operas had also their share of success.

"The American theaters are equipped with an organization that does not exist in Italian theaters. Through this perfect system the Metropolitan does not interrupt its regular performances, not even when an important first night performance is in course of preparation. Besides, performances during the season are given in full in Philadelphia, Baltimore, Boston and Brooklyn. Next season another will be added to the list, the New Theater of Comic Opera, which the Metropolitan Opera Company has built in New York. On the whole, in these six opera houses we shall give thirteen performances a week."

CLAUQUE.

The New York World has done a very commendable thing in exposing the claqué at the Manhattan Opera House. This pernicious system, which emanates from Europe, should not be tolerated in America. In most of the opera houses in Europe there are a set of professional claquers who are paid by the artists to applaud. It has long been suspected that this thing has been in vogue at the opera houses here, both Metropolitan and Manhattan. It is a disgraceful thing for artists so to lower their dignity as to pay for people to applaud them, in

order to make the unsophisticated public think that it is a genuine success. Some of these artists have been paying tribute in cash to these professional applauders and frequently they have distributed a large number of complimentary tickets. This nuisance will have to be eliminated. Mr. Messenger, the director of the Opera in Paris, has put a stop to this degrading thing and printed signs are seen in all the corridors of the opera house stating that it has been interdicted. No doubt, this example will be followed by other institutions in Europe in which it has been in vogue for years. The people here who received the money and other emoluments for the purpose of applauding are foreigners and the system is one entirely introduced by foreigners.

"The days of high priced concert seats are numbered," says the London Telegraph. Why lower the prices when most of the seats are given away gratis anyway in London? The higher figures read better.

PITTSBURGH MUSIC.

PITTSBURGH, Pa., September 19, 1909.

The Tuesday Musical Club is fortunate enough in being able to present Johanna Gadski in a song recital at Carnegie Hall, October 28. This will be the only opportunity of hearing the celebrated dramatic soprano in Pittsburgh this season. The regular season of the club will open November 2, when a miscellaneous program by the club members will be given.

Last Friday evening Dallmeyer Russell, pianist, inaugurated a series of recitals to be given at his studio in Ivy street during the season. His selections included those from Bach, Busoni, Chopin, Moszkowski, Mendelssohn and Liszt. Mr. Russell was assisted by George C. Weitzel, baritone, late of the Valenza Grand Opera, who sang arias from "The Mask Ball" and "Traviata" and "Carmen." Mr. Russell's next musicale will take place in October and will be devoted entirely to Beethoven.

The Schubert Women's Chorus, conducted by Hans Zwicky, will begin rehearsals for the season next Thursday evening. Several new members are to be added this season.

Christine Miller will leave September 26 for Worcester, Mass., where she has been engaged as one of the festival soloists. Associated with Miss Miller on this occasion are Madame Rider-Kelsey—so popular in Pittsburgh—and Oscar Seagle, the French bass. Miss Miller will this season make a specialty of recital programs and has already been engaged by a number of the most important women's clubs in the country, prominent among which are the Amateur Musical Club, of Chicago; the Thursday Musical Club, of Minneapolis; the Fortnightly Club, of Cleveland, and at Franklin and Clarksburg, W. Va. November 9 Miss Miller will appear as soloist with the Pittsburgh Symphony Orchestra, under Emil Paur, at McKeesport.

Adolph M. Foerster has just published two part songs for male voices which have been sent to this department for review. The titles of the songs are "Frühlingssonntag" ("Sunday in May") with words by Karl Schafer, and "The Voyagers," the words by Bayard Taylor. Both songs deserve a hearing at the hands of any male organization which is looking for well written and melodic part music. Mr. Foerster has followed the poems with skillful interpretative ability, in that he has given the poem a careful reading and proceeded to follow it up with a musical setting direct and unaffected. The romantic nature of the first song and the vigorous character of the second afford a colorful contrast when the songs are used in a group. They should at once find a place on all male chorus programs.

Edward G. Rothleder, well known in Pittsburgh musical circles, will spend two days of each week teaching out of the city after September 20. Mr. Rothleder has been appointed music director of Geneva College, Beaver Falls, Pa., during the absence of Francis E. Waddell, who will spend the next year in Paris, and with two assistant teachers will instruct advanced piano students during the term. He has been selected to take charge of the music department at Kiskiminetas College at Saltsburg, Pa., and will devote a Thursday of each week to similar work at that institution.

Mr. and Mrs. James Stephen Martin and daughters, who have been spending the summer in Europe, reached New York on the Lapland September 5 and are now at home. Mr. Martin will resume teaching at once and also the rehearsals of the Pittsburgh Male Chorus and the East Liberty Presbyterian choir.

CHARLES W. CADMAN.



CHICAGO, Ill., September 17, 1909.

It is not the province of this department to criticize pupils' recitals. Pupils should not be criticised. Pupils' teachers should. But when one is asked to pass an opinion on the semi-professional debut of a young pianist, who returns to his native land after an absence of two or more years spent abroad in the study of his chosen profession, then the aspect of the determination assumes another phase. Last Monday evening, September 13, Edward Collins, of Joliet, and formerly well known to all musical people in Chicago, was heard in recital at Cable Hall. Firstly, the program was much too long, it consumed nearly two hours, and was much too "heavy"; even if interpreted by a mature mind, the Schumann Fantasie, the Brahms "Variations on a Handel Theme," and four Brahms soli, consecutively following each other, also the Beethoven op. 2. No. 3 C. major Sonata, and the Chopin Berceuse, and E flat major Nocturne; and climaxing the whole, two Liszt numbers: "Sermon to the Birds," and "St. Francis Walking on the Waves," would require the patience, fortitude, and resignation of the most ardent pianistic devotee, to see and hear it through, with any semblance of enjoyment. But when such an arrangement of piano literature is interpreted by the immature and adolescent artist-pupil, it but furnishes food for reflection on piano mankind, and the folly of the curious point of view established in the youthful mind by instructors. Secondly, it takes tremendous technic and endurance to play a program of this order, and this, young Mr. Collins has not acquired. His hands are, seemingly, of the gelatinous species, that have not that resistance in the metacarpus, and knuckle joints, that prevents the "breaking," in octaves, and sixths; nor has he developed the forearm, the triceps, the shoulder muscles; all are flabby; consequently, his tonal quality has no intensity or resonance. If, unfortunately, his muscles are of that "double-jointed" variety, that will not concentrate, then the first step needed in his career is that they be trained, developed, schooled. If the trouble is not constitutional, and all that is needed is proper attention, then that is the thing needed immediately, for technic is the absolute means to an end. But it is also of no account if there is not back of it the something to give. Mr. Collins at the present time is too fresh from the school room with his mind full of the impressions of daily drill; with the awakening of his musical consciousness not as yet taken place, at least, not for the delineation of a program constructed as the above. Notes, one may say, may be conventional arbitrary signs, without sense or meaning; or they may be so surcharged with poetry, imagination, and feeling as to be the sublimated expression of the deepest felt humanity. Such is the Schumann, Brahms, Beethoven, and Chopin music genre, but it requires a mental and emotional equipment in the interpreter for actualization. This equipment is not Mr. Collins' as yet, consequently he should have taken a less exacting list of compositions for his debut. He must

needs acquire the ability to divine, conceive, and then impart the mood, manner, style and characteristic physiognomy of the composition in hand. Talent he undoubtedly has, but it is being forced. As he played his program Monday evening, it was one long, monotonous, unvarying, non-definite conception, a non-differentiation, mentally and emotionally. Tonal quality he has not, notwithstanding that he had a good piano; tone graduations are all nil except in the frequent amateurish application of the "soft" pedal. The Chopin "Berceuse" was played almost in its entirety with this pedal relentlessly held down. His big distinguishing quality is his brilliant digital facility. But he has no repose, and no bravura effects. He possesses a certain freedom in scale and passage work, but the purling, the scintillating timbre, is not there due, no doubt, to a bad stiffening of the wrists, and too often the flat-hand. He also has a bad mannerism—that of dropping his right hand from the keyboard, after every phrase, an annoyance to the eyes of his listeners, and detracting greatly from the general effect of his playing. Mr. Collins returns to Europe for one more year's study. Much must be accomplished in that time if he wishes, eventually, to compete with the master-mind virtuosi.

F. Wright Neumann has returned from his four months' trip abroad and is now in New York. Mr. and Mrs. Neumann will return to Chicago this week.

Arthur Dunham, organist, gave a splendid reading of the Elgar "Pomp and Circumstance" March, as an organ number, in Orchestra Hall, September 16, preceding the opening of the exercises given in honor of President Taft's visit to Chicago.

Ragna Linné has been engaged as soprano soloist for the concert of the Swedish Singers' Union to be held in Orchestra Hall, October 9. Madame Linné, whose voice is of a warm, sympathetic timbre, and whose musicianship is unquestioned, occupies a position today in Chicago's musical life, second to none.

Thomas N. MacBurney, who has been so successful in establishing himself so firmly in the estimation of Chicago's musical circles, since his location here last June, announces that Louise Burton, soprano, will be one of his assistants this coming year. Mr. MacBurney has taken additional studios in the Fine Arts Building, and on his return from a few weeks of rest that he is spending in the orange groves of lower California and on Catalina Island, he will resume his classes in his augmented quarters.

Many of the leading professional singers of Chicago, as the following list bears witness to, seventy-five in number, are now enlisted in the Musical Art Society and rehearsals for the present season will begin immediately after Conductor Frederick Stock's return from Europe, the last of this month. The dates of the two concerts to be given by the society are Tuesday, December 14, 1909, and Tuesday, March 8, 1910. The program for both nights will be announced shortly. The Musical Art Society, of Chicago, enters upon its four season with added strength, both in numbers and organization, and with an established standing as one of the most important musical societies of the country. The Musical Art Society is a company of professional singers drawn together by love of their art in the presentation of difficult classical and modern music. Each member being a soloist and an artist, it is possible with such a body of singers to obtain remarkable effects of shading and expression. The singing is à capella, except in a few instances, depending for its effect upon the tonal purity and artistic handling of the voices. The enthusiastic praise which has been accorded the organization by all interested in musical art indicates the high character of its work. The officers of the society are as follows: Arthur Bissell, president; Marion Green, secretary; Mrs. Frederick W. Upham, treasurer; Frederick Stock, conductor, and Carl D. Kinsey, business manager. The directors are: Mary Peck Thomson, Dr. William Carver Williams, Ada Markland Sheffield, Annie Rommeiss Thacker, John B. Miller, and

William B. Ross. The active members for the 1909-1910 season are as follows:

Soprano—Esther St. John Browning, Minnie Bergman, Harriet Case, Mrs. Frank C. Farnum, Edith Monica Graham, Minnie Fish Griffin, Ruby C. Ledward, Ragna Linné, Grace Nelson, Sybil Sammis-MacDermid, Ada Markland Sheffield, Lucille Stevenson Tewksbury, Gertrude Judd Smith, Mary Peck Thomson, Edna M. Trego, Clara G. Trimble, Marie S. Zandt.

Contraltos—Mrs. Willard S. Bracken, Helen Bright, Jessie Lynde Hopkins, Mrs. Francis Carey Libbe, Jennie F. W. Johnson, Anna Jones Rankin, Pauline Rommeiss, Elaine De Sellem, Louise Harrison Slade, Mrs. Clayton F. Summy, Annie Rommeiss Thacker, Mrs. Frederic W. Upham, Dorothy Groves Wood.

Tenors—Geo. Ashley Brewster, Chauncey Earle Bryant, Lester Bartlett Jones, Arthur Jones, John B. Miller, Lewis W. Peterson, Wm. B. Ross, Charles Sindlinger, H. Augustine Smith, George L. Tenney, Elmer Tracy, Edward Walker.

Baritones and Bases—William Beard, Arthur Bissell, Willard S. Bracken, Frank Dunford, Gordon Erickson, Marion Green, David Hantsch Groesch, George Nelson Holt, Lemuel W. Kilby, William F. Larkin, Herbert Miller, Hugh Schussler, William Carver Williams and Katharine Howard, organist.

The associate members for the 1909-1910 season are:

Arthur T. Aldis, Mrs. T. B. Blackstone, Mrs. Marshall Field, Geo. A. McKinlock, Mrs. Arthur Orr, F. S. Shaw, Mrs. Frederic W. Upham, Mrs. Samuel W. Allerton, Mrs. Richard T. Crane, John J. Glesner, Harold McCormick, Martin A. Ryerson, Mrs. Keith Spaulding, Arthur Bissell, A. B. Dick, Mrs. Thomas R. Lyon, Oliver W. Norton, J. C. Shaffer, Edward F. Swift, B. L. Winchell.

The honorary associate members are Clarence Dickinson and Mrs. Theodore Thomas.

The Sherwood Music School has just issued its annual catalogue for 1909-1910, containing halftone photographs of William H. Sherwood, founder and director of the school, and the various members of the faculty, with biographical sketches and a short history of the school since its organization in 1897. The various courses of study and plan of instruction of the special classes and also for the private pupils, the rules and regulations and terms of tuition, with complete information for the prospective student, all is embraced and presented in the Sherwood usual good form. Attention is called to the value of the Sherwood classes in analysis and interpretation. Says the catalogue:

In these classes pupils will be assisted by Mr. Sherwood in the study of interpretative touch and technic, and in the artistic delivery of the composer's meaning. Many characteristic examples of piano literature will be elucidated by actual experience in performing them, coupled with analytical discussions of their character and peculiarities from many points of view. The interpretation class is the highest and the best means of educating and finishing the artist. Such classes will do much toward providing that "musical atmosphere" for which certain musical centers of Europe are famous.

The catalogue is printed on fine stock with an artistic cover design, and is a neat and attractive booklet.

Alta Miller, of Evanston, Ill., who has been heard in several private recitals and concerts since her return from abroad, where she studied with Georg Fergusson, Jean de Reszke, Sbriglia, and Oscar Siegel, is devoting her mornings to teaching at the Northwestern University. Early in October she will appear in recital at the University, her program to consist of German lieder and modern German songs, and French, Italian and English groups. At her home in Evanston, Miss Miller has a very beautiful studio, the acoustic properties of which are exceedingly fine. A great large room, built along gothic lines, and containing many full sized windows, the woodwork of the Mission type, and furnished in taste and comfort, it is a studio unique, artistic and practicable. At this studio Miss Miller devotes her afternoons to her exclusive private classes. Before going abroad to study, Miss Miller, who is a Chicago girl, studied with two Chicago teachers—Karlton Hackett and George Hamlin.

Marie Schade, the pianist, who will be remembered for her scholarly and artistic interpretation, of a difficult recital program in Music Hall last season, had a very thrilling experience in the mountains of Colorado this summer. With her friend and companion, Coline Currie, she climbed to the top of Pike's Peak, in the accomplishment of which, both she and Miss Currie were compelled to spend the night en route along the mountains, and where they nearly succumbed to the cold and fatigue of the experience. They reached the plateau, however, and were "rescued" by the tourists who had come up in the

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"cog-wheel" to view the sunrise. Miss Schade will be located in Chicago this season, and will teach and be heard in concert.

The regular rehearsals of the Apollo Musical Club of 250 voices, Harrison M. Wild, conductor, were begun at Handel Hall last Monday night, and will continue until May, 1910. The new work, "Ruth," by Georg Schumann, which will receive its first presentation in America in February, is being studied first. There are still a few vacancies in the club for sopranos, altos, tenors and basses, but only those singers having good voices and who are also good readers of music will be accepted. This is carrying out the rules adopted last year of having but the best obtainable voices; and in the work of last year's series of concerts the results of this innovation gave Chicago some of the best chorus singing it has ever listened to. The Apollo Club enters upon its thirty-eighth season with the following officers, directors, etc. Arthur Heurtley, president; George Hinchliff, vice president; Carl D. Kinsey, secretary and treasurer, and Carrie Sparks, assistant. Directors: Nathaniel Board, Joel H. Levi, Thomas Read, Charles D. Lowry, John Leo Fay, Austin C. Rishel, George F. Wessels, and Thomas G. McCulloch. Finance committee: Nathaniel Board, chairman; Thomas Read and George Hinchliff. Music committee: J. Maurice Bach, Harrison M. Wild, Harrison G. Wells and Arthur Dunham. Superintendents of parts: Mrs. Harrison M. Wild, first soprano; Mrs. Frank H. Grier, second soprano; Mrs. J. M. Bach, first alto; Mary Couch Price, second alto; Caesar Samson, first tenor; H. L. Krinker, second tenor; W. H. Lundie, first bass; Frank Pearson, second bass; and Arthur Merrill, librarian. The honorary members are: N. D. Pratt, Philo A. Otis, George P. Upton, William L. Tomlins, Oliver S. Westcott, and Angus S. Hibbard.

Theodora Sturkow Ryder appeared as soloist with the New York Symphony Orchestra at the South Shore Country Club, September 14. This was Mrs. Ryder's second appearance this summer with this orchestra. Her first appearance was at Ravinia Park earlier in the season. Notwithstanding the inclement weather last Tuesday, Mrs. Ryder was greeted by a fair sized audience that listened with much appreciation to her interpretation of the Arenska concerto. Receiving many recalls, Mrs. Ryder played, as an encore, the "Etude Japanese," by Poldini. Possessing a magnetic personality, a fine musical sense and a brilliancy of interpretation, Mrs. Ryder wins her audience wherever she plays.

The American Conservatory series of Saturday afternoon recitals will open October 2, with a recital by Mrs. Herbert Butler, pianist, and David D. Duggan, tenor.

Mary Wood Chase and her assistant teacher, Ruth Burton, have just returned from a six weeks' Western trip through Yellowstone Park and the Rockies. As Miss Chase says, "The weather was perfect, the hotel accommodations most comfortable, and the wonders of the region fascinating. We have both returned full of enthusiasm for the year's work." Other assistant teachers of Miss Chase who have been away the last few weeks are: Clara Kramer, who has just returned from the Yukon-Pacific Fair and a Pacific Coast trip; Grace Seiberling, from a trip on the Great Lakes, and Gertrude Gane, who will return the last of September from a trip through Europe. Ralph Lawton, another Mary Wood Chase pupil, now teaching in Iowa City, spent the summer in a walking tour through the pine forests of Northern Michigan.

Bertha Stevens, the young pianist and teacher, will give a series of pupils' recitals in Auditorium Recital Hall during the season.

The catalogue of the Brühl Conservatory of Music, of Burlington, Ia., for 1909-10, which has just been received at this office, is a complete book of interesting information regarding the conservatory, its environments, and the many advantages it offers. Half tones of Martin Josef Brühl, director of the conservatory, and Theresa Stenger-Allen, head of the vocal department, artists of the first rank, are reproduced within its covers; an attractive picture of the school building graces the front page; reproductions of the various members of the faculty, and the usual rules and regulations, courses of study, terms of tuition, and press opinions, are all found within its pages. Mention is also made of the new branch of the conservatory recently opened at Fort Madison, Ia., a much needed addition, to accommodate the rapidly increasing number of students in Fort Madison who wish to study with the faculty members of the Brühl Conservatory of Music.

The Chicago Musical College began its forty-fourth year of continuous activity Monday, September 13. Although the college's summer school has held forth during the past three months, the regular opening of all classrooms, studios and student rooms did not take place until the beginning of the new fall term. The corps of teachers engaged for this

year is slightly larger in number than that of last season and the faculty list contains a large number of new names.

Lucy Francisco, one of the representative piano teachers of the Middle West and head of the piano department at Earlham College, Richmond, Ind., has been quietly spending the summer at her home in Richmond, and will resume her classes at the college this month. Last spring Miss Francisco made a three months' European tour, returning to the college in time for the graduating period.

Elaine De Sellem has just issued a very interesting personal circular, containing two very attractive half tones picturing her in evening dress and street costume, besides embracing a long list of press opinions from the various cities in which she has been heard this last season.

The following dates will be filled this coming season by Lucille Stephenson Tewksbury as soprano in "The Messiah": Evanston Music Club, December 16; Minneapolis Philharmonic Club, December 26; Apollo Club, Chicago, December 27 and 29; Arion Club, Milwaukee, December 28, and in Rockford, Ill., October 7. Mrs. Tewksbury has also been booked for a spring tour with the Minneapolis Symphony Orchestra during April and May.

EVELYN KAESMANN.

Blanche Marchesi's Coming Tour.

Blanche Marchesi will open her tour of the American continent at Montreal, October 15. The singer will appear in New York, November 15. Her tour will embrace the principal cities of the United States, Canada, Mexico and she has planned to visit Bermuda and Cuba. Madame Marchesi, it is announced, is again to have the assistance of the Belgian pianist, Brahm van den Berg, who accompanied her last season.

The voice and art of Madame Marchesi have from the beginning of her career appealed to all students of singing, and in connection with her concerts it may be well to repeat here what a critic of the Berlin Boersen Courier wrote after hearing her:

"Go and listen to Marchesi and realize what singing really means."

An admirer of Madame Marchesi has written the following sketch, which refers to her tour last year and mentions the social as well as artistic honors of the artist abroad:

"When Madame Blanche Marchesi visited this country last year, her tour was a hopeful experiment, so far as the music lovers of this country were concerned. But her triumph was immediate and decisive, so pronounced that a second concert tour was immediately planned. Few foreign singers who have visited these shores for the first time have met with such absolute favor in every part of our great country as did this famous singer who had hitherto appeared only in great cities of Europe, where she was admired on all sides as a versatile artist, a genuine interpreter and a singer of absolute distinction. The art world of Europe was familiar with the work of Madame Marchesi, for it had had the benefit of her splendid gifts alike in grand opera, in oratorio and in concert. Thoughtful students of song, who have heard the best that the Old World affords, candidly admit that there is nowhere in this world today a finer interpreter of all styles of song than this gifted woman, who has sung before the most critical judges of music, and who has been honored as much by royalty in every country in which she has appeared abroad as she has by the humbler in rank, who are nevertheless rich in the judgment of art's blessings.

"When Madame Marchesi returns to this country this year, it will not be as a stranger of whom we have heard great things; but as an artist who has already nobly triumphed among us, and whom we are eager again to welcome and applaud. This means much to a singer of Madame Marchesi's greatness. No matter how eminent the artist, no matter how distinguished the singer, there is always trepidation and nervous wonder at the possible quality of success when appearing before a succession of audiences wholly new in temperament, understanding and physical environment. But when once the ice is broken, after the first notes have been sung, and the applause of a strange audience has been heard for the first time, the delight and ecstasy are as great as were the trepidation and the fear. This year, therefore, Madame Marchesi will not appear among strangers, but among friends. She will appear before people who have heard her and who have admired her, before audiences that were not satisfied with one or two concerts given during the first year of her acquaintance with the people of the New World; but who have insisted that she must return to our shores, to be welcomed as a friend as well as a singer, to be greeted as an artist whose presence is desired and sought for. In truth, the element of curiosity in regard to this great singer has now vanished completely, and in its stead there is the symbol of friendly interest and of artistic affection.

"No singer of yesterday or today has been more fortu-

nate in the possession of royal favor and of royal patronage than this eminent songstress who is now visiting these shores for the second time. She enjoyed the favor of Queen Victoria to an unusual degree, and was befriended by her in many ways. In truth, few artists of any period have ever been so intimate with royalty as Madame Marchesi was with the beloved Queen Victoria. It was always Madame Marchesi who was honored by the late Queen of England when she asked for the simple songs that were nearest and dearest to her heart.

"Madame Marchesi also delights in the friendship of the Emperor of Germany. He has repeatedly commanded her to sing before the Imperial Court of Germany, where she is beloved as a woman and feted as an artist. Emperor Wilhelm always greets her with the utmost kindness and sympathetic cordiality.

"This queen of song is a handsome, stately brunette, with the features of a patrician. Her countenance is particularly mobile and helpful to her in giving dramatic expression to her vocal utterances. Her voice is of exquisite quality, exceptionally rich, its timbre being that of the mezzo soprano. Her temperament is richly dramatic, helpful alike to the interpretation of the tragic and the comic, for Madame Marchesi is versatile and rejoices when she can illustrate far varying phases of human emotions depicted in song."

The following is a representative Marchesi program:

Etude	Chopin
Berceuse	Chopin
En forme de Valse	Saint-Saëns
Brahm van den Berg	
Air de Lea (from the Prodigal Son)	Claude Debussy
The Nightingale (a Russian folk song, with variations)	Alshieff
Blanche Marchesi	
When Thou Art with Me	Bach
Violette	Scarlatti
Have You Seen but a White Lily Grow (rigo)	Anonymous
Nymphs and Shepherds	Purcell
The Lass with the Delicate Air	Arne
Blanche Marchesi	
Romanse	Schumann
The Vagues (The Waves)	Moakowski
A Midsummer Night's Dream (paraphrase)	Mendelssohn-Liszt
Brahm van den Berg	
Why so Pale Are the Roses?	Tchaikowsky
Faint and Fainter Is My Slumber (Immer Leiser wird Mein Schlummer)	Brahms
Soft-Footed Snow	Sigurd Lie
Nobody Saw It (Niemand's hat gesehen)	Carl Lowe
The Erlking	Schubert
Blanche Marchesi	
A Dream of May	Hawley
Bird Songs	Lisa Lehmann
The Woodpigeon, the Yellowhammer, the Owl, the Cuckoo.	
Blanche Marchesi	
Chant Venetian	Bemberg
Mandoline	Claude Debussy
L'Ete	Chaminade
Blanche Marchesi	

Calzin's Tour is Rapidly Booking.

Manager J. E. Francke states he is busy answering inquiries regarding dates for Alfred Calzin, the young pianist, and his coming tour promises to be a big one. There are still a few good dates open, and an early application is necessary in order to secure Calzin this season.

The following is a copy of a letter from Max Rabinoff, manager of the New Chicago Philharmonic, to Mr. Calzin in Paris. This engagement with the Chicago orchestra is one of Mr. Calzin's most recent bookings. He has already been engaged with some of the leading musical organizations of the United States and Canada:

Alfred Calzin, Paris, France:

DEAR SIR:—Enclosed please find contracts for your appearance at the Chicago Auditorium on November 28th. Please sign the same and return one copy to this office.

The enthusiasm with which the announcement of the Chicago Auditorium Sunday concerts has been received and the heavy advance sale at this early time indicate these concerts will eclipse anything of the kind ever given in Chicago.

The tremendous success of the Chicago Philharmonic Orchestra at Ravinia Park and the array of soloists contracted for are sufficient guarantee of the high artistic character of these concerts. It is gratifying that the social and business outlook are equally bright.

With best wishes and personal greetings, I am,

Very sincerely yours,

M. RABINOFF.

Mascagni's directorship of the Costanzi Theater, in Rome, is expected to bring that institution on a plane with the other progressive opera houses in Italy. "Siegfried" and "Lohengrin" are to be the Wagner additions to the Costanzi repertory. "L'Africaine," "Don Carlos," and "Freischütz" will be some of the revivals, while Mascagni promises as novelties "Electra," "Maja," "The Harvest Festival" (by Don Fino, priest-composer), and his own "Iris."

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WOLFSOHN MUSICAL BUREAU, 1 West 34th Street, New York



MINNEAPOLIS, MINN., September 18, 1909.

While the Beethoven Choral Club is not precisely a new organization, yet no one would know it by that name, for the name and several other things about the club are entirely new. It is Floyd M. Hutsell's organization, the same one with which he gave Sullivan's "Golden Fleece" so successfully last winter. The members of that chorus came from four different large choirs, and after the concert it was proposed to make the organization permanent. So those who were interested got together a few days ago and organized the Beethoven Choral Club, membership to be limited to 250 active members and no associate members at all. Without associate members one at once becomes interested to know how the club proposes to be supported and how it expects to fill an auditorium with an interested audience. And right here is the new idea of this club. It is organized as a stock company, capital \$1,500, all the stock already taken, and it is proposed to run the Beethoven Choral Club purely on its merits as a business proposition. "Oh, yes, we can do it," said Mr. Hutsell; "we did not lose anything on the concert last winter, and that shows us that the people will support whatever is good in music. Of course we do not expect to get rich with the club, but we expect to make some pretty good music and to be able to pay expenses. Our chorus will be limited to 250 members, and as we have 200 already there will be no difficulty in filling up the vacancies. Our rehearsals will start next week, and our first concert will probably be on November 3. The program will be in two parts. The first part will be miscellaneous numbers and the second part will be Saint Saëns' latest choral work, "The 150th Psalm," for double chorus. But there will be one innovation in that we shall have no soloists. Any solo parts will be taken by our own members." Mr. Hutsell is director of several church choirs, and began his fall work with them this week. His largest choir probably is that at the First M. E. Church. He has Gounod's "Redemption" under rehearsal here, and will sing it the second Sunday in November. He has recently engaged as soloists for this choir Percy Long, baritone, who was soloist at St. Mark's for two years; Grace Bronson, soprano; C. W. Harris, tenor; Maude Waiman, contralto.

Clarence Kershaw returned this week from a several months' tour of the South and West and has opened his studio in the Kimball Building. Mr. Kershaw is a violinist and has played for the past two years in the first violin section of the Minneapolis Symphony Orchestra. Before that he traveled in New Zealand and Australia for several years. Mr. Kershaw says that there is no first class orchestra in that part of the world, and he suggested that it would not be a bad scheme for a professional orchestra to play in this country during the winter season and then take ship for Australia, playing there and in

New Zealand during their winter. Here's a chance for some leader who wants to keep his men together all the year around.

Emil Oberhoffer, director of the Minneapolis Symphony Orchestra, who is now in Berlin and will not return for a month yet, has sent on a list of the compositions which he proposes to play during the coming season. He heads the list: "The works to be performed or under consideration for performance," so it is possible that all of them may not be performed, and it is also possible that others may be added during the year. The list follows: Symphonies—Beethoven, No. 4,* No. 6, No. 8.* Berlioz, "Symphonie Fantastique."* Brahms, No. 2,* No. 3.* Bruckner, No. 7.* Hinton, C minor.* Rahl, D minor.* Saint-Saëns, C minor,* with organ and piano (four hands). Schubert, C major.* Stanford, "Irish Symphony."* Tchaikowsky, No. 5.* Symphonic poems—Bruneau, "La Belle au Bois Dormant."* Converse, "Festival of Pan."* Debussy, nocturnes,* No. 1, "Nagues"; No. 2, "Fetes"; No. 3, "Sirenes." Hadley, "Salome."* MacDowell, "Lamia."* Smetana, "Die Moldau."* Strauss, "Don Juan."* "Till Eulenspiegel."* Suites—Bossi, "Prelude," Fatum, Kermesse.* Foote, New suite.* Glazounow, opus 52.* Kaun, "Drei Einfache Stucke," opus 76.* Liadow, "Baba-Yaga."* Massenet, "Scenes Alsaciennes."* Saint-Saëns, "Suite Algerienne."* Sibelius, "Karelia."* Overtures—Beethoven, "Leonore," No. 3. Busch, prologue to Tennyson's "Passing of Arthur."* Chadwick, "Euterpe."* Goldmark, "Sakuntala."* MacCunn, "Land of the Mountain and the Flood."* Tchaikowsky, "Romeo and Juliet."* Sundries—Brahms, variations on the choral "St. Anthony."* Busch, rhapsody,* "Negerleben" (dedicated to Emil Oberhoffer). German, Welsh rhapsody.* Mahler, adagio for strings and harp.* Mozart, "Haffner" serenade.* Reger, variations and fugue on a merry theme by Johann Adam Hiller.* Svendsen, Norwegian rhapsody.* Tchaikowsky, Capriccio Italien. Ysaye, Wallonian rhapsodie.* Those compositions marked with an asterisk will be played for the first time by the Minneapolis Symphony Orchestra. From this list it will be seen that the American composer is getting a pretty good representation. Seven American composers are named: Busch, Converse, Chadwick, Foote, Hadley, Kaun, MacDowell. Of these composers MacDowell has received universal recognition for his work, and high honors were paid him even before his death. The others are slowly forging ahead and Kaun (late of Milwaukee, now of Berlin) is gaining a reputation in the Fatherland that is swelling like a big crescendo this year, and threatens to carry him to a point attained in recent years only by Strauss.

Lulu Boynton left yesterday for an extended concert tour through the Northwest.

The Orchestral Association announced its dates and the general scheme of its winter season this week. This year there will be regular fortnightly symphony concerts on Friday nights, beginning with November 12 and extending to March 18. For these concerts the following artists have been engaged: November 12, Madame Schumann-Heink; November 26, Madame Sembrich; December 10, Richard Czerwonky; January 7, Madame Carreño; January 21, Busoni; February 24, Madame Fremstad; February 18 (unfilled); March 4, Fritz Kreisler; March 18 (unfilled). There will be an entirely new scheme for the popular concerts, as there will be one every Sunday afternoon, and season tickets will be sold. Previously tickets could only be reserved three days in advance of each concert. Now, however, tickets can be bought for the whole season of Sunday concerts or for six at a time. The "pops" are divided into three series of six concerts each, the first one being given on the afternoon of November 21. Not all the soloists for these concerts have been engaged, but some of them are: November 21, Janet Spencer; December 19, Tina Lerner; December 26,

Arthur Middleton. Others engaged are Germaine Arnaud, Corinne Rider-Kelsey, Clara Clemens, Reed Miller and Volney L. Mills.

William S. MacPhail, who has been spending a few weeks' vacation on Isle Royal in Lake Superior, reopened his studio in the Metropolitan Music Company's Building this week.

The Pauleys (Francis and Florence) write from London that they are enjoying their European trip very much. They have about concluded to remain in London and study. Francis writes that Arthur Hinton has looked over his string quartets and piano quintet and expressed himself as tremendously pleased with their structure.

William Mentor Crosse left Wednesday for a three weeks' trip through the West, giving piano recitals and lectures.

J. Victor Berquist is preparing for a recital of his own compositions which will be given some time during October. He will be assisted by Clara Williams, soprano, and James A. Bliss, pianist.

Olive Adele Evers, president of the Northwestern Conservatory, entertained all the teachers of that institution and of Stanley Hall at dinner this evening. There were no toasts, and the only address was an informal talk by Miss Evers. There was a little informal music after the dinner. Among those present were: Maurice Eisner, Arthur Vogelsang, Franz Dicks, Christian Erck, Fredrick Karr, Walter Howe Jones, Edward Erck, Harry Johnson, Bernhard Lambert, Ray Kenney, Salvatore Nirrelli, Ewen Cameron, David Patterson, the Misses Vivian Conner, Gertrude Dobyns, Katharine McLaughlin, Grace Rich, Florida Henault, Ida Nordlie, May Hollister, Elizabeth Brown Hawkins, Anna Kincaid, Mrs. Lillian Greenleaf, May Eaton, Carolyn Mekeel Smith, Estelle Holbrooke, Mrs. L. H. Pinney, Mrs. Leon Scott Miller, Frau Eicke, Mrs. H. M. Hickok, the Misses Ruby Mason, Florence Broadwell, Belle Levens, Edith Moodie, Ella Powell, Eva M. Smith, Grace Hickok, Luella Bender, Edith Whyte, Belle Kiehle, Helen Wright, Mlle. Wuillermin, Dr. Cyril B. Storrs and his mother, Mrs. Storrs.

The Northwestern Conservatory opened with the largest number of out of town pupils in the history of the institution and on a more school-like basis than ever before, for now the pupils are getting more and more into the class work and are registering for the entire year. Thus, pupils do not go there just to study piano, but take the full course, which includes their instrument, harmony, history, language and usually a secondary instrument. There are large classes in sight reading and ear training, essential features of the work.

The first of a series of organ recitals by Hamlin Hunt will be given in Plymouth Congregational Church Tuesday evening, September 28.

OSCAR HATCH HAWLEY.

Miller-Van Der Veer Engagements.

Reed Miller and Nevada van der Veer (Mrs. Miller) will have a very busy season, some noteworthy engagements already having been booked. Following the Worcester Festival, they will go South, where they have seven dates for song recitals, and visit Mr. Miller's old home. Then Mr. Miller will join the Oratorio Artists' Quartet for a four weeks' tour, going to the Far West. His December dates are scattered, followed by Minneapolis, January 9; St. Louis, January 11; Louisville, January 13, singing in "The Creation" in Minneapolis February 11. April 1 both artists rejoin the New York Symphony Orchestra for a nine weeks' tour South and to California, being re-engaged as a result of the successful similar engagement the past season.

Toscanini and Sinigaglia were present at the rehearsals and first performances, September 8, 9 and 10, of the Brahms Festival at Munich.

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St. Paul, Minn., September 18, 1909.

A house without a piano is something of a novelty anywhere nowadays, but a musician's house without a piano or any musical instrument whatever would seem an anomalous condition. Yet that is what Mrs. Jessica de Wolfe has at her cottage at the Lake. Mrs. De Wolfe has had the cottage for several years, but this is the first year she has been without a piano there. She tried it as an experiment, and has been so satisfied with the result that she recommends it to others. She says that a real vacation for a musician must be sans music, and that the effect of the enforced absence from the instrument is to make one very keen for music again. Also there is true rest for the musician when there is no music in the house. Mrs. De Wolfe has been visited by many musicians from Chicago, New York and other cities this summer, and all have pronounced her pianoless house a very ideal retreat.

Mrs. Charles Kranz gave a musicale last Saturday afternoon at her home on Selby avenue for Maude Smalley, who is home from Chicago for a short rest.

Yolande Mero has been engaged for the date with the Symphony Orchestra which was to have been filled by Rosenthal.

G. H. Fairclough, organist and choirmaster at the Temple, gave a very extended musical service during the Jewish holidays this week.

Speaking of Mr. Fairclough, one is reminded of some of his original methods for obtaining fine work from his chorus. The singing of the "Elijah" chorus in July was remarkable for its attacks, for its sostenuto, for its crescendos and diminuendos, and for the general vigor of its work. One of the reasons for this splendid work was a small slip of paper which Mr. Fairclough handed each member of the chorus just as they were taking their places on the stage. This slip contained such admonitions as these: "Please watch carefully for signal to stand and sit, also watch the beat." "The first place to stand up is at the beginning of the fourth measure from the end of the overture leading into No. 1." "Tenors and basses please remember the chord for the orchestra before your 'hear and answer.' The orchestra gives a loud chord on 'one' and you sing on 'two.' Don't forget!" "The second 'upon your faces fall,' very softly, and don't hold the last

note." "Remember the cut from the end of No. 23 to beginning of third line three pages over, 'woe to him.' Get all the dramatic fire you can in this chorus and in the others where it is needed." "No. 32 is omitted." "In No. 38, 'then did Elijah,' be careful not to hurry. We have not rehearsed this chorus as much as the others. Be on your mettle." "Let the final chorus be given with all the volume possible." "I take this opportunity to thank you all for your co-operation and good work." Mr. Fairclough said the reason he had the slips printed was that if he had stood up before the chorus and lectured them on the fine points of oratorio singing for half an hour before the performance it would not have had any particular effect, as all would have been too nervous to listen attentively. But that reading the printed slip kept the matter in their minds all the time and, as most of them referred to the slip frequently during the progress of the oratorio, he had no doubt that it was largely responsible for their perfect attention and splendid rendering of the work.

Under the leadership of Mrs. George C. Squires a large number of society women have taken up the matter of selling tickets for the Symphony Orchestra concerts. The movement was entirely spontaneous with the women and was not at the suggestion of any member of the Orchestral Association. At a meeting of the women this week, Thursday, Mrs. Squires said in part: "The plan is to secure a large number—probably 500—patron subscribers who will pay \$25 each and have the privilege of redeeming that sum in tickets. In this way two people can join if they wish, each paying half that sum, and going on the list as patron subscribers. The great advantage to the subscriber lies in the fact that he gets for \$12.50 a season ticket that would cost him \$19 if bought singly. It is only fair to the Orchestral Association, which has given splendid concerts during the last three seasons, that the women take some steps to systematize the patronage. With their guarantee fund the men have placed the orchestra on a permanent basis. It is only fair that the women should see that the concerts are well patronized." Among those interested in the movement are Mrs. C. E. Furness, Mrs. C. P. Noyes, Mrs. C. J. A. Morris, Mrs. George Slade, Mrs. J. H. Skinner, Mrs. W. F. Peet, Mrs. A. R. Colvin, Mrs. John Jackson, Mrs. A. E. Boyesen, Mrs. A. MacLaren, Mrs. A. H. Stem, Mrs. L. P. Ordway, Mrs. L. W. Hill, Mary Livingston, Helen Bunn, and Jane Green.

Aurelia Wharry, the soprano, who recently returned from Florence, where she had been studying nearly four years, has been selected by the Schubert Club as one of their representatives at the State Convention of Women's Clubs to be held in Lake City next week. Miss Wharry will sing a group of songs—two Italian, two German and two English. One of the English songs is by Leo Brunner, a local composer. Mr. Brunner will go to Lake City to play the accompaniments for Miss Wharry. Mrs. Walter Thurston, contralto, will be the other representative of the Schubert Club.

OSCAR HATCH HAWLEY.

Artists for Milwaukee.

Clara Bowen Shepard, who has been bringing some big attractions to Milwaukee the last few seasons, announces the following artists for 1909-1910: Olga Samoroff and Geraldine Farrar in a joint-recital at the Milwaukee Auditorium, October 26; at the Pabst Theater the following: Olive Fremstad, November 4; Dr. Ludwig Wüllner and Conrad V. Bos, November 15; Fritz Kreisler, November 18; Teresa Carreño, January 6; Busoni, January 31; Joseph Lhevinne, February 14; the Flonzaley Quartet, in Plankinton Hall, February 21, and Schumann-Heink in a song recital at the Pabst Theater, April 7.

Josephine Knight with Handel and Haydn.

After an unprecedented success for the season of 1908-09 Josephine Knight, soprano, opens her season of 1909-10 with an engagement for one of the performances of "The Messiah" with the Handel and Haydn Society of Boston, and for the Spring Festival of the Nashua Oratorio Society. She also has many other dates.

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Tilly Koenen's First New York Recital.

Tilly Koenen will make her first American appearance at Mendelssohn Hall, October 25. She is now touring in Scandinavia with the same success which she achieved in other European countries, where she was heard during the last few years. The Scandinavian tour concludes October 3. October 6 she appears at the Imperial Palace in Vienna at a private recital before the court, arranged, we believe, by Felix Weingartner. October 11 and 12 she is to be the leading soloist at the highly important Bremen Music Festival; October 13 she will take leave of the Queen of Holland, who will receive her in special audience prior to the favorite artist's sailing for America, and October 14 she will sail for America on the Lusitania.

Her bookings extend right on to the middle of May, and she will not be heard in Europe before the end of June, when she will appear in Albert Hall, London, with the Symphony Orchestra.

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HOTEL NOTTINGHAM,
Boston, Mass., September 18, 1909.

With the opening of the Boston Symphony concerts, October 8, and the new Boston Opera House, November 8—one month later—Boston's quietude will have vanished, and one of the most brilliant musical seasons in the life of this city will have been ushered in; in fact, the dawn of a new era, as it were, comes to Boston in the opening of its Opera House, a high step in progress for any city to take. With the opening next week of the Institute of Technology, Tufts College, Boston University, Amherst, Williams, Smith, Wellesley, Radcliffe, and later, Harvard, comes the influx of several thousand students, who, it has been found, are among the most liberal patrons of good musical things here—this must be duly considered when it comes to "Who's Who?" in musical Boston.

One of the most interesting features of the first season of the Boston Opera Company is Director Henry Russell's announcement of "Aida" for the first week of the season. This opera will be produced on a scale never before attempted in this city, or even in America. Stroppa, the scenic artist, is creating a great stage setting, which even now, in its state of incompleteness, is stupendous. The costumes have been finished—and present a bewildering array, as only the richest and rarest materials can go into these, and they must be historically perfect in every detail. At one time on the stage there will be almost 300 people—that is, six principals, twenty-six priests, a crowd of twenty-four men and fifty women; a ballet of thirty-two, stage band of twenty, 110 soldiers, twelve prisoners, five men to look after horses and sixteen throne bearers. Celestina Boninsegna, the Italian dramatic soprano, will sing the title role. The cast will probably include Madame Claessens as Amneris.

The Woman's Charity Club, of Boston, announces an auspicious event in the fact that two great artists in the musical world, Dr. Ludwig Wüllner (with Coenraad V. Bos accompanying) and Tilly Koenen, the Dutch contralto, will give a joint recital in Symphony Hall, October 27, at 2:30 o'clock. It would seem superfluous to add the fact that Boston proved, at each of Dr. Wüllner's four recitals last winter, that it was "Wüllner mad," for the halls were "packed," the enthusiasm overwhelming, and the desire for more as intense after he finished as when in the midst of his wonderful dramatic interpretations, with the no less wonderful accompaniments of Bos. As for Tilly Koenen, she is already known as the leading contralto on today's concert platform, and Boston's Woman's Charity Club is to be congratulated on its splendid judgment in selecting so great a trio with which to open Boston's musical season. Esther F. Boland is president of this club, and for particulars of the affair she may be addressed.

Conductor Max Fiedler, of the Boston Symphony Orchestra, will sail from Liverpool on the Mauretania next Saturday, September 25, and is due to arrive in Boston October 1, and has called his first rehearsal for Monday,

October 4. The outlook is that the orchestra will have one of the busiest seasons in its career, for in past years the maximum number of concerts was 106, while this year the total number, exclusive of a couple of Pension Fund concerts, sums up 113. The Boston season begins October 8, when there will be a public rehearsal here every Friday afternoon and a concert every Saturday evening, omitting one Friday and Saturday in each month until April 30. Cambridge, Mass., will have eight concerts on Thursday evenings; the concerts in New York, Brooklyn, Philadelphia, Baltimore and Washington will be given each month, from November to March, while the balance come in midwinter. Fifteen soloists are announced for the Boston concerts. Among the singers who will appear are: Schumann-Heink, Louise Homer, Tilly Koenen, Geraldine Farrar, Madame Hissem-De Moss; pianists: Samarooff, Carreño, and Busoni; violinists: Kreisler, Willy Hess, and Sylvain Noack, the latter sharing the first desk of the first violins with Mr. Hess. The programs of the orchestra, already shown, are of exceeding interest.

The fifty-second annual musical festival at Worcester, beginning September 29 and ending October 1, presents a fine array of artists on its list: Corinne Rider-Kelsey, soprano; Jeanne Gerville-Reache and Christine Miller, contraltos; Reed Miller and George Harris, Jr., tenors; Oscar Seagle, bass; Tina Lerner, pianist. The full program has been already given in the columns of THE MUSICAL COURIER.

The Hingham summer colonists enjoyed most hugely the recent "Trial by Jury," Sullivan & Gilbert's operetta, given in Loring Hall last week for the Boston Blind Babies' Day Nursery, and the evening following at the Town Hall, Cohasset, for the Unitarian Church, the whole affair being under the immediate direction of Frank O. Nash, with Towers' Orchestra in attendance. Mr. Nash's good work, both dramatic as well as musical, is well known, as he has been for many years identified with Henry Savage's excellent productions in the way of choosing and placing applicants, thus developing a very superior judgment along such lines. The affair was a rousing success, musically and socially.

The Hubbard Studio, conducted by Arthur J. Hubbard and Madame Hubbard, with Frederic Lamb assisting, opened for the season September 13, and already a large list of both old and new pupils has been booked. These early signs of activity surely predict the usual busy winter for these popular teachers. Mr. and Mrs. Hubbard spent the summer months at their charming home on Lake Winnepesaukee, N. H.

News from Bar Harbor, Me., comes to the effect that arrangements are being made to the effect that the Building of Arts shall have a course next year, including three fine concerts and the same number of dramatic productions. Mrs. Robert Abbe is chairman of the music committee, and Dave Hennon Morris, secretary.

Helen Wetmore, for several years a "Boston girl," but by birth a Canadian, and brought out here musically by Etta Edwards, who was then a resident teacher of Boston, is now married to a Mr. Newberg, of New York, and living in Berlin, where she has been for several seasons coaching with Madame Nikisch. It is reported that Madame Wetmore-Newberg will make her Berlin debut in opera some time during the coming season. She was heard here in a group of songs last summer, after a season of work in Germany, and had improved perceptibly in every way.

Anna Miller Wood, contralto and teacher, has been visiting in California during the past summer, the "Golden State" being her native land. Miss Wood has been engaged to give song recitals—one in Berkeley, Cal., September 22, and another in San Francisco, about October 5; then, on her way South, one of the most important

musical clubs in California has engaged a date from Miss Wood. Other cities, Riverside, Pasadena, and Flagstaff, Ariz., wish dates, and the Amphion Club, at Los Angeles, will probably hear this singer, if she can manage it before her return to Boston. Miss Wood has been singing at the Unitarian Church in San Francisco since the middle of August. Her Boston studios, in the Pierce Building, Copley Square, will be opened by her assistant, Edith Bullard, October 1, when all early registrations will be attended to, and lessons given until Miss Wood's return later.

George Hamlin, the noted tenor, is announced for a song recital to be held in Chickering Hall, Wednesday evening, October 20. His program, which promises to be attractive, will be published in these columns at a later date.

Marie L. Everett, voice teacher, after a splendid summer spent at her old home in Madison, Wis., left there ten days ago for Boston, but expected to make several breaks in her journey to visit pupils and friends—one week being spent at Mohawk in the Catskills, then and there in New York, where she will meet her old friend, Julie Klumpke, just back from her sister's chateau in the forest of Fontainebleau (by the way, once the property of Rosa Bonheur, but left to her devoted friend, Anna Klumpke). Miss Everett will then make a week-end visit with Salomé Thomas-Cade at her new and beautiful home just out of New York—Mrs. Cade being an old admiring pupil and widely known for her piquant compositions—one, "A Japanese Love Song," making her literally famous. October 4, the attractive Everett studios consisting of four large rooms en suite will open for registration for another year of excellent work.

Frank Spurr, whom the Faelten Pianoforte School is fortunate in having as its business manager, has been sojourning with Mrs. Spurr and their small son at Uncanoona Mt., N. H., sending to this office a very attractive post card bearing a picture of the beautiful spot. Mr. Spurr has returned from his vacation much invigorated and ready for the strenuous business of the school—a place he fills most admirably.

It will doubtless delight a friendly contingent, near and far, to learn that Marion Hay, a young singer and daughter of Clarence Hay, the voice teacher long a resident of 149a Tremont street, Boston, and Arthur Brainerd Hitchcock, Jr., of Brookline, have announced their engagement. Miss Hay's voice was wholly trained by her father. She is a graduate of Radcliffe, '05, and has been a social favorite. Mr. Hitchcock is a graduate of the University of Pennsylvania, '02.

"In the Alps, August 22. Have just had luncheon at this hotel, 9,000 feet above sea level, and then some snow-balling. I reach Austria to-morrow. Greetings to THE COURIER. * * *," written by Laura Hawkins, pianist, on a wintry looking post card from that quarter, recently came to this office. Miss Hawkins in the meanwhile has been in Austria with the Countess de Seilern and Ettore Cadorin, the Venetian sculptor, in whose company she made the trip from Paris via Switzerland. Miss Hawkins expects to return to Paris before she sets sail for America early in November to re-open her studios in Boston.

Madame Gardner-Bartlett was the guest of Madame Nordica-Young, at the Young estates, Deal Beach, N. J., for several days recently, enjoying the delights of this prima donna's hospitality, even to a greater degree, it may be said, than when in London last June, because in her own home Nordica could be the more felicitous hostess. Madame Gardner-Bartlett has had a busy, but happy

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summer at her farm-camp in New Hampshire, preparing repertory for her tour, which soon begins in London, England, under the able direction of Colonel Mapleson. Madame Gardner-Bartlett has been engaged for the Ocean Grove (N. J.) concerts next season, surely a charming compliment, following Nordica's recent great success there.

A post card, bearing a beautiful colored print of Lucerne, with the mountains in the distance, has been received from Stephen Townsend while sojourning there. He says: "Having a fine time." Mr. Townsend has since returned to America, after what has been an ideal summer in the Swiss country and elsewhere, and has been visiting in Woodstock, N. H., prior to opening his studios at 6 Newbury street this coming week for registering the long list of fall pupils annually awaiting an opportunity to come under this excellent teacher's tutelage in singing. As Mr. Townsend gives his pupils unusual advantages in becoming familiar with the best musical literature, and of appearing publicly before one of the most select audiences in the East, young would-be professionals of both sexes have taken the cue, and are being listed with Townsend, who is himself a delightful singer.

The thirteenth annual school year at the Faellen Piano-forte School begins this Thursday, September 23, continuing until Wednesday, June 15, 1910. Advance registration at this excellent institution surpasses all previous records so far, and indications are that this season will be a red letter one in the history of the school. The first recital will take place the evening of the opening day, Thursday, when Alice Fortin will be the soloist, assisted by Carl Faellen, director of the school.

WYLYA BLANCHE HUDSON.

At Cauterets, one of the French summering places, a "Messenger week" has been one of the features of the opera season. The composer, on his way to a few weeks' peace, after a strenuous season at the Paris Opera, declined the honor offered him of conducting. "Fortunio" was sung by Lucy Vauthrin, of the Opera Comique, who also sang "Veronique." "Les P'tites Michu" was also given.

The Misses Sassard in Rome.

Mr. Garrett, the first secretary of the American Embassy at Rome, last week entertained a distinguished company in honor of the American singers, Virginie and

to hear them sing, were the Prince and Princess Iriaia, and many other Roman notables. Mrs. Garrett has taken the charming villa at Vallombrosa, called "Villa Veruzzi," a property of the sister of Julian Story, and their next door neighbor is Julian Story himself. The Misses Sassard are spending the last weeks of their European stay with Mrs. Garrett and the American colony surrounding are charmed with the music which these two distinguished artists are providing for them at their American gatherings.



Eugenie Sassard. A program of mostly American songs was given by these artists. Among the company present

Schumann-Heink Program for Brooklyn.

Madame Schumann-Heink, who is to open the musical season in Brooklyn, Wednesday evening, September 29, at the Academy of Music, will give the following program:

Das erste Veilchen.....	Mendelssohn
Gruss.....	Mendelssohn
Venetianisches Gondellied.....	Mendelssohn
Italien.....	Mendelssohn
Frühlingslied.....	Mendelssohn
Gretchen am Spinnrad.....	Schubert
Der Tod und das Mädchen.....	Schubert
Rastlose Liebe.....	Schubert
Der Doppelgänger.....	Schubert
Feldeinsamkeit.....	Brahms
Saphische Ode.....	Brahms
Von ewiger Liebe.....	Brahms
Träum durch die Dämmerung.....	Richard Strauss
Befreit.....	Richard Strauss
Wiegenlied.....	Strin
Ah Love but a Day.....	Beach
Irish Love Song.....	Margaret Lang
Children's Prayer.....	Roger
Danza.....	Chadwick

Two performances of opera in Italian have been arranged for this month at the Royal Opera in Vienna. At both of these Lucille Marcelle, who created the title role of "Electra," in Vienna, will appear. Bonci will be the tenor for both performances, one of which will be "La Boheme."

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New Yorker Staats-Zeitung: Georg Krüger is an interesting pianist, who showed in Beethoven's sonata that he does not belong to the ordinary set.

The New York Times: Mr. Krüger played Bach's A minor prelude and fugue clearly and substantially. His technique is considerable and he has good qualities of tone.

New York American: The Rubinstein Etude in C major was played with terrific speed, every note being clear cut and the expression faultless.

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CARL HOME WITH COVETED DECORATIONS.

William C. Carl, the American organist, returned from his annual trip abroad Friday of last week on the steamer Lorraine. He seemed in the best of health and spirits and looked well browned after his out of door holiday in Europe. Scarcely had he set foot on his native soil than he was called to begin rehearsals at the "Old First" Presbyterian Church for the music in connection with the Hudson-Fulton Celebration. It is expected that President Taft, with members of his Cabinet, and many other officials will attend the service at the historic "Old First" next Sunday. Mr. Carl announced that an augmented choir, trumpets and kettledrums will assist in this historic service. The program will include some old Dutch music secured while Mr. Carl was on the other side of the Atlantic.

Before leaving Paris, Mr. Carl received his decoration from the French Government, consisting of a gold wreath studded with brilliants, and a gold wreath to be worn at grand ceremonies. The decoration awarded Mr. Carl



WILLIAM C. CARL.

is of a higher class than was first supposed, and in reality is that of Officier de l'Instruction Publique—next to the Legion of Honor. A Frenchman must wait five years after receiving the Officier d'Academie before promotion; whereas, Mr. Carl was given the higher honors at once, and wears the purple rosette.

Mr. Carl has been the guest of Alexandre Guilmant, at the Villa Guilmant, in Meudon, and remained there until leaving for the steamer.

"Is Mr. Guilmant still active?" Mr. Carl was asked by a representative of THE MUSICAL COURIER. "Each year I am more and more impressed with his remarkable vitality and endurance," replied the noted American organist. "He works every day, even during the summer holiday. I have never known him to take an absolute rest. His health is excellent, and surrounded by his family, he is in the best of spirits and good humor. He has recently published a set of Noëls and Chorales, which he played for me. A "Magnificat" and "Nunc Dimittis," with English text, now ready for the press, will be brought out shortly. A new anthem, entitled "Come Unto Me," with which he honored me with the dedication, is ready for the publisher. These anthems will, without doubt, be widely used in America, and prove immensely popular. Each will appear in octavo form.

"Mr. Guilmant soon leaves for Austria and Hungary and during the trip will inaugurate a new organ in Budapest. It is possible that he will be induced to revisit America again, and probably during the present season for a special engagement, arrangements being already under way."



WILLIAM C. CARL'S DECORATION FROM FRANCE.

While in Paris, Mr. and Mrs. Frank G. Dossert gave a dinner in honor of Mr. Carl, at their new home in the Villa Dupont. Among the invited guests were: Prince and Princess Troubetskoy; Comtesse d'Arragon; M. Jan van Beers, the celebrated Flemish painter; G. Bernal-Ruskey, of the Royal Opera, St. Petersburg; Alexandre Guilmant; Comtesse de Lagalarde; Baroness d'Avernes Salvador, Comte de Beaufort; M. Feodoroff, de l'Opéra à Paris; Baronne de Lavignerie, Comtesse de Castellmonardo, Comtesse de Massignac, Comte et Comtesse Favaggio, Conte di Balme and Comte de Bois-Lucey.

Mr. Dossert has completed his new opera, "The American Invasion," to be brought out this fall in New York. In addition to the work involved in its production, he has completed arrangements for the opening of the new conservatoire in the Washington Palace, Paris, October 1. He has gathered about him a strong faculty and a busy season is assured after his return from a motor trip on the Chateau County, in France. It was gratifying indeed to see the success achieved by Mr. Dossert, especially so, as he is an American.

Mr. Carl was also guest of honor at a reception tendered by Minnie Tracey, formerly of the Metropolitan, and Frances Helen Humphrey. Among the guests were: Comtesse Alexandie de Gruliuski, Mlle. de Pigage, Guillaume Dean Marceau, M. Feaderoff, de l'Opéra; Mme. Saguin, de la Gaité, Dr. and Mrs. Frank G. Dossert, Mr. Delma-Heide, Katherine Fiske, Moreau, the song writer, and Frank Riley, the American baritone, who sang several songs.

When asked if French composers were bringing out new works, Mr. Carl replied:

"Not as heretofore. Since the 'affaire' between the Church and State there seems but little incentive for them to write. I succeeded, however, in finding interesting novelties, and have therefore materially increased my repertory for the coming season."

"Did you attend any of the festival performances this summer?"

"In Munich I heard the opening performance at the Prinzregenten Theater and heard "Die Meistersinger," and also was fortunate in being there at the time Bruckner's fourth symphony was played at the Tonhalle by the Festival Orchestra, directed by Ferdinand Löwe, of Vienna. The playing of this orchestra was a "tour de force," and worth going many a mile to hear. In Ber-

lin I was most fortunate in being there when Lilli Lehmann appeared as Norma at Kroll's. At the age of sixty-six, this great artist seems to have discovered the secret of perennial youth. Her voice is still fresh, vibrant, flexible, and of great beauty. I was amazed to note the ease with which she delivered the difficult coloratura passages, and her great dramatic ability, which she retains as during her early appearances in New York. Il était quelque chose pour la mémoire pour toujours!

"Carlsbad," continued Mr. Carl, "with its opera season and symphony concerts, had a large colony of artists taking the 'cure,' among whom were: Adelina Patti, Fritz Kreisler, Alfred Hertz, Andreas Dippel, Walter Henry Rothwell, of the St. Paul Symphony Orchestra; Frank T. Baird, of Chicago; David Warfield, and Louis Mann. Here I remained nearly four weeks before going to the Tyrol, where I traveled with Warren R. Hedden, warden of the American Guild of Organists, and his family. In Zurich, I visited the Wagner villa, and roamed through the parks where the famous composer spent much of his time, and also attended a repetition at the Cathedral and heard M. Hindermann, the organist, who received me most cordially."

Continuing to speak of his trip, Mr. Carl said:

"I played at the Conservatoire in Petchau, Austria. This Conservatoire is but little known in America, but many of the graduates are heard here in our orchestras, as orchestral instruments are specialized, and it is doing a great work. A new organ is now being built for the organ department and will be placed in the Grand Salle."

"What are your plans for the season?"

"I shall be very busy from now on in completing arrangements for the reopening of the Guilmant Organ School in October, and will concertize extensively during the season. I do not anticipate many idle moments."

Mr. Carl then excused himself to keep an appointment, and made one wonder how this busy artist could accomplish so much.

German Tributes for Connell.

Horatio Connell, the American baritone, now in Europe, was recently heard in recital in Frankfurt, Germany, where he is an especial favorite. In that city alone he has already sung in "Elijah" twice, "The Seasons" twice, and in Brahms' "Requiem," and Bach's B minor mass. The following criticisms refer to his recital in Frankfurt:

Horatio Connell gave a thoroughly finished rendering of Brahms' "Verrath" and "Der Tod das ist die Kühle Nacht." The faultlessly trained and magnificent baritone voice of the singer and his comprehensive interpretation gave the greatest artistic enjoyment.—Frankfurter Zeitung.

Especially mention must be made of the young American, Horatio Connell, who, with thorough technique and execution, rendered two of Brahms' "Serious Songs." He is the possessor of a beautiful and strong baritone voice. The young artist is a chosen singer of these deep and powerful songs.—General Anzeiger.

First of all must be mentioned Horatio Connell, who, with thorough technique and execution, rendered two of Brahms' "Serious Songs" with great technical art. His voice is beautifully developed. Though an American, his enunciation is of a distinction which leaves nothing to be desired.—Frankfurter Herold.

The best number on the program was rendered by Horatio Connell, who understands Brahms thoroughly.—Kleine Presse.

In his rendering of songs by Brahms, Horatio Connell proved himself to be a finished singer, to whom, we are certain, the concert halls of his native country will gladly be thrown open. His beautiful voice, his intellectual interpretation and his excellent enunciation stamp him as a concert singer of the highest rank.—Frankfurter Tageblatt.

Lillian Sherwood Newkirk at Her Studio.

Lillian Sherwood Newkirk has resumed her vocal teaching at her New York studio, 1425 Broadway. A number of her best pupils have resumed their lessons with the determination of making the season one of their best. Madame Newkirk will be at her studio Wednesdays and Saturdays between 10 a. m. and 2 p. m.

The Gürzenich concert choir of Cologne is in Munich participating in the Brahms Festival.

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PHILADELPHIA, September 30, 1909.

October 15 is the date set for the first of the forty-four concerts to be given by the Philadelphia Orchestra, and with this event comes the real opening of the winter musical season. During the past week the sale of seats to former subscribers has been progressing in a more than satisfactory manner, the majority of the old subscribers coming eagerly to take possession of their seats for another season. The sale of seats to the general public will open Thursday, September 30. Many of the faithful will be surprised when they receive their tickets to find that the numbers of their seats, the same for nine years, have been changed. This is owing to the fact that new chairs have been placed in the main floor and balcony with a new system of numbering.

Monday last the Sternberg School of Music opened its twentieth season. The faculty remains much the same as last year, with Constantin von Sternberg, Mrs. M. B. Moulton, Ralph Lewars, Robert C. Brown, etc., in the piano department; Edwin G. Evans, Helen S. Frame, vocal; Russell King Miller, organ; Margaret Scheel, German. The high grade of work required and accomplished by this school is well known, due not only to the excellent teachers and methods pursued, but also to the personality of that fine pianist and man of character, Constantin von Sternberg.

Marie Zeckwer, whose pure soprano voice is often heard in the finer concerts and recitals of this city, is already preparing for a busy season of concert work. One of her early appearances will be with the Orpheus Club of Paterson, N. J. Another will be with the United Singers of Long Island, September 27, in connection with the Hudson-Fulton celebration. Miss Zeckwer is a singer who has the art of making the most of a song, getting everything out of it that the composer wrote into it. It is this understanding and finish that make her work so satisfying. She will be heard a number of times in Philadelphia during the coming year.

A musician who has been much in the public eye here in connection with church music is Nicola Montani, organist and choirmaster of the Church of St. John the Evangelist. Mr. Montani is opening a studio on Walnut street with a special department for the study of church music and the Gregorian Chant. Having studied with Don Lorenzo Perosi, the director of the Sistine Chapel Choir in Rome, and with Filippo Capocci, director of music in the Church of St. John Lateran, Rome, he can speak with authority on the music of the Roman Catholic Church, and especially on the Gregorian Chant, to which he has devoted much earnest study.

It is with real thankfulness that we notice so few changes in the personnel of the Philadelphia Orchestra. To hold such men as Thaddeus Rich, Herman Sandby, Oscar Schwar and—about eighty others is a great achievement. All regret that the orchestra has lost its brilliant harpist, Edmund Schuecker, who goes to New York, but then, his gifted son, Joseph, has been engaged to fill the father's place, so it is all in the family, any way.

WILSON H. PILE.

Cecil Fanning's Engagements.

For the coming season Cecil Fanning, the baritone, is engaged for many evenings and some of the large orchestras and organizations have arranged for his appearance with them, such as the Cincinnati Symphony Orchestra, the Ann Arbor University Course, the Cleveland Harmonie Society, the Boston Sunday Course, the season beginning on October 1, with a recital at Ohio State University. Artists like Fanning, when once their merits have become recognized, have difficulty in systematizing their engagements on account of their numerical quantity.

Arthur Phillips Back from Paris.

Arthur Phillips, the baritone, has recently returned from a period of study in Paris. He opened his season last week with a song recital at the summer home of C. A. Sherman at Oyster Bay. The singer is booked for a two weeks' tour with the Russian Symphony Orchestra in the South. Mr. Phillips' studio is at Carnegie Hall, and he reports that his time is nearly filled. Pupils from the South and West have begun their lessons earlier than other seasons. The Singers' Club, of which Mr. Phillips is the musical director, will begin rehearsals October 6.

A Striking Plan.

Mrs. Hutton.—We are organizing a piano club, Mr. Flatleigh. Will you join us?
Flatleigh.—With pleasure, Mrs. Hutton. What pianist do you propose to club first?—Chicago Daily News.

Huss Recitals at Lake George.

Henry Holden Huss, the pianist and composer; Hildgard Hoffmann-Huss, soprano; Babetta Huss, contralto, and Julia Andrews, pianist and a pupil of Mr. Huss, appeared last month in three historical recitals at Hill View, the summer home of the Huss family, beautifully situated on Lake George. The programs were artistically interpreted and fine audiences enjoyed them. The dates and programs follow:

AUGUST 10.	
Prelude to fugue and C minor.....	Bach
Henry Holden Huss.....	
Mein Glaubiges Herx.....	Bach
Violette.....	Scarlatti
Old French Chanson.....	Mrs. Huss.
Willst Du dein Herz Mir Schenken.....	Bach
O Cessate.....	Scarlatti
Wiegenlied (by request).....	Mozart
Babetta Huss.....	
Dove Song (Marriage of Figaro).....	Mozart
Mrs. Huss.....	
In Questa Tomba.....	Beethoven
Babetta Huss.....	
Appassionata sonata.....	Beethoven
Mr. Huss.....	
AUGUST 14.	
Novellette, E major, op. 21.....	Schumann
Mr. Huss.....	
Marienwurmchen.....	Schumann
Ich Kann es nicht fassen.....	Schumann
Soldatenbraut.....	Schumann
Mrs. Huss.....	
Im wunder schönen Monat Mai.....	Schumann
Aus meinen Thranen sprissen.....	Schumann
Ich grolle nicht.....	Schumann
Babetta Huss.....	
Ballade, A flat, op. 47.....	Chopin
Mr. Huss.....	
Liebchen ist da.....	Franz
Der Sandmann.....	Brahms
Meine Liebe ist gruen.....	Brahms
Mrs. Huss.....	
Nocturne, G major, op. 37.....	Chopin
Tarentelle, op. 43.....	Chopin
Mr. Huss.....	
AUGUST 18.	
Dance of the Veils, from Salome.....	Strauss
En Bateau.....	Debussy
Mr. Huss.....	
Après un Reve.....	Fauré
Mandoline.....	Debussy
Rire de Printemps.....	Hahn
Mrs. Huss.....	
Reverie.....	Strauss
Mr. Huss.....	
I'm Wearin' Awa'.....	Footé
My World.....	Huss
Klinge, Klinge mein Pandero.....	Jenson
Babetta Huss.....	
Valse, A major, op. 20.....	Huss
Julia Andrews.....	
Ashes of Roses.....	Footé
Damon.....	MacDowell
Phyllis.....	Huss
The Night Dance.....	Huss
Ich liebe dich.....	Huss
Mrs. Huss.....	
Prelude, A flat major, op. 18.....	Huss
To the Night, O Night How Wondrous Art Thou, Thy Majesty, Thy Melancholy and Thy Mystery, op. 21.....	Huss
Polonaise de concert (by request).....	Huss

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PIANO—Mme. Amélie Pardon, distinguished pianist, ex-official Prof. at the Royal Conservatory of Bruxelles.

CELLO—Jean Jacobs, Belgian virtuoso.

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ACADEMY OF MUSIC.

"La Traviata," September 14.

While no novelties have so far been offered by the Italian Grand Opera Company now singing at the Academy of Music, the performances of operas in the popular repertory have been witnessed and enjoyed by audiences that fully appreciate the sterling qualities of the company. The presentation of "La Traviata" Tuesday evening of last week, afforded the Russian coloratura soprano, Madame Makaroff, a better opportunity to display her gifts than at her New York debut when she appeared as Gilda in "Rigoletto." The cast for "La Traviata" follows:

Violetta Valery	Makaroff
Flora Bervoix	Del Campo
Annina	Tanfani
Alfredo Germont	Armanini
Giorgio Germont	Caronna
Gastone	Maini
Barone Douphol	Sampieri
Marchese D'Obigny	De Carli
Dottore Grenvil	Sampieri
Conductor, Jacchia.	

Madame Makaroff's voice has an ingratiating, sympathetic timbre, and that is something quite unusual among sopranos of her school. As a singer she is sincere and artistic. Her delivery of "Ah fors e lui" and "Semprie libera" had thrilling moments, and the artist at once showed her skill as an exponent of the florid style, a style now pronounced old fashioned and, according to a few authorities, not likely to survive many more decades. As musical prophecies rarely come true, the race of light sopranos with the high voices need not worry. These operas will be given so long as audiences demand them. Throughout the evening, Madame Makaroff's portrayal of Violetta revealed her to be an artist of refinement—she looked a lady in spite of the role. The Alfredo of Armanini was worthy to rank with the prima donna. This tenor has a beautiful voice, and while his singing is not always flawless, it never fails to be agreeable. Caronna, as Germont, the father, sang with expression and taste revealing a baritone voice that ought to bring him to the very top in the operatic world. The other members of the cast acquitted themselves in a praiseworthy manner. "La Traviata" is an opera practically with but three roles that call for special mention, for besides Violetta, Alfredo and the father, there is little for the others to do. The young musical director, Jacchia, was recalled several times with the singers and these honors were wholly deserved. Jacchia has made his mark in New York.

"Cavalleria Rusticana" and "Pagliacci," September 15.

Santuzza	Villani
Lola	Fox
Lucia	Tanfani
Turiddu	Battaini
Alfio	Caronna
Conductor, Jacchia.	
Nedda	Adaberto
Canio	Battaini
Tonio	Caronna
Silvio	Vieri
Peppe	Maini
Conductor, Angelini.	

Wednesday night's double bill introduced a young and gifted singer, Signora Villani, to the New York musical public. The debutante possesses a lovely voice, and she is, moreover, endowed with the physical charms that at once established her in the affections of her audience. Although she wore the wedding ring, which proclaims her status as a wife, she looked the innocent and trusting girl who would easily become a prey to man's baser nature. Were Signora Villani to "pose" in a living picture exhibit she would certainly be chosen to appear as a Madonna. The classic features are framed in dark wavy hair, and the contour and expression of the velvety eyes unite in presenting a picture of feminine loveliness that is all the more irresistible because not a word was

said in advance of Signora Villani's beauty. This young artist comes to New York from Milan, where she made her debut four years ago at the Dal Verme Theater. That she is not lacking in the Latin temperament was disclosed in her quarrel with the faithless Turiddu. The audience overwhelmed the newcomer with recalls and "bravos," and several baskets of flowers were passed across the footlights. Members of the orchestra united with the audience in giving Signora Villani a reception that she must always remember with pleasure. Battaini as Turiddu and Caronna as Alfio, shared with Signora Villani in the triumphs of the night. Miss Fox, as Lola, sang the music of her part beautifully, but her acting seemed tame compared with her Latin associates. Jacchia, who is a pupil of Mascagni, glorified his master, and incidentally himself, by impassioned leadership. The opera was handsomely staged, and the chorus, in addition to singing well, assisted in creating an illusion by the realistic acting of several members. The young and slender woman who rushed upon the stage with the tidings that Alfio had slain Turiddu, distinguished herself, for her small part was capitally done.

Leoncavallo's opera followed, and this again brought forward the tenor and baritone who had won triumphs in the Mascagni work. Battaini, as Canio, and Caronna, as Tonio, loomed up in fine shape. Both sang even better than in the early hours of the night, and in depicting the roles of the strolling clowns they once more made it evident that it takes the Italians to do full justice to types that the colder races of the North rarely comprehend. Signora Adaberto, who has had triumphs this season as Aida and Leonora, showed herself anew as an artist of marked versatility. Her Nedda was the woman the librettist outlined—not a bad woman, but one thoroughly disgusted with the fitful life of a strolling clown's wife, and the husband a brutal drunkard at that. She pined for domestic life, and the sympathy of a gentle man, and having found her "affinity" in Silvio, she was ready to exchange him for the brute to whom she was legally bound. The deep significance of this role was faithfully studied by Signora Adaberto, and her conception being correct, she has cast completely in the shade some of the "dollish" Neddas whom one has seen here in recent years. The opulent quality of Adaberto's voice was another cause for rejoicing, and it should be said also, that her voice was never in better condition. Maini, as Peppe, was excellent, and the Silvio of Vieri acceptable. Angelini, the musical director, was compelled to bow his acknowledgments to the audience, which, for enthusiasm, seemed to have broken all records.

"La Boheme," September 16.

Rodolfo	Armanini
Schaunard	Vieri-Secci
Benoit	Barocchi
Mimi	Ferrabini
Parpignol	Pujol
Marcello	Caronna
Colline	Gravina
Alcindoro	Barocchi
Musetta	Sedelmeyer
Conductor, Jacchia.	

After several performances of Puccini's opera, the members of the cast seem more determined than ever to make it one of the most popular evenings of the engagement.

"Aida," September 17.

II Re	Sampieri
Amneris	Fox
Aida	Adaberto
Radamez	Battaini
Ramfis	Wulman
Amonasro	Segura-Tallien
Un Messaggiere	Montanari
Conductor, Jacchia.	

Verdi's beautiful opera is another work which the public has shown itself eager to hear repeatedly. For each

presentation a large audience is assured. The management is quite right in providing the public with the operas for which a steady demand exists.

"La Traviata," September 18 (Matinee).

Same cast as Tuesday night.

"Cavalleria Rusticana" and "I Pagliacci," September 18.

Same casts as Wednesday night.

"Cavalleria Rusticana" and "I Pagliacci," September 20.

Same casts as Wednesday night of last week.

"La Traviata" in Concert Form.

For its first Sunday night concert, the Italian Grand Opera Company at the Academy of Music, gave "La Traviata" with the same cast which appeared in Verdi's opera Tuesday night of last week. Divested of the theatrical appointments, it was something of a novelty to hear the entire music sung by the artists attired in conventional evening costumes. The members of the chorus seated in chairs well back of the stage, looked as demure as a church choir. It must have been something of a hardship for these Italian singers to go through this music without a gesture. The principal singers, Madame Makaroff, Signor Armanini and Signor Caronna, were in excellent voice and they sang the familiar arias and the concerted music with much finish. Most of the glories of the night went to Madame Makaroff (whose lovely voice seemed lovelier than ever), and the musical director, Jacchia, whose control over the orchestra and the singers never relaxed for an instant. There was a large audience that remained to the close to give a final ovation to the singers. LONG.

MANHATTAN OPERA REPERTORY.

September 15, "Rigoletto," with Miranda, Beck, Carasa; September 16, "Prophet," with D'Alvarez, Lucas; September 17, "Pagliacci" and "Cavalleria Rusticana," with Sylva, Carasa, etc.; September 18 (matinee), "The Jewess," with Ruso, Grippon, Duffault, etc.; September 18 (evening), "Tosca," with Grippon, Carasa; September 20, "Rigoletto"; September 21, "Pagliacci" and "Cavalleria Rusticana."

Revivals at the Academy of Music.

"The Barber of Seville," "Carmen" and "Tosca" will constitute the repertory this week at the Academy of Music, where the Italian Grand Opera Company is presenting works of the old and modern schools with strong ensembles. Rossini's comic opera was given last night (Tuesday), with Madame Makaroff as Rosina. "Carmen" will follow tonight and will be repeated Saturday evening, with Madame Ferrabini in the title role. Madame Villani will be the Micaela, Mr. Battaini the Don José, and Segura-Tallien the Escamillo. Mr. Jacchia will conduct. "Tosca" will be the opera on Friday evening, with Madame Adaberto in the role of the Roman singer. Mr. Armanini will sing the part of Mario, and Segura-Tallien will be the Scarpia. Puccini's opera will be sung under the direction of Mr. Jacchia.

Minneapolis to Hear Alice Lakin.

Alice Lakin, the English contralto, has been engaged for the performance of "The Messiah" to be given at Minneapolis, Minn., December 25, by the Minneapolis Philharmonic Society.

Elvyn to Assist New York Symphony.

Myrtle Elvyn, the pianist, has been engaged to play with the New York Symphony Orchestra at the New Theater, November 21, and at the Brooklyn Academy of Music, November 26.



NEW YORK, September 20, 1909.

Eugenia Pappenheim, former prima donna, well known as the teacher of singers, has returned from her vacation spent in the mountains, and has resumed lessons at her apartment-studio, 101 West Seventy-eighth street. She will have a fine class of talented pupils this season.

Marie Cross Newhaus has had a successful musical summer, renting an old English house on the banks of the St. Lawrence River, Villa St. Cecilia, having a large summer class, and giving a series of musicales. She gave two musical lectures to large gatherings of music loving people. September 4 an elaborate program was given at Fulford Place, the palatial home of Mrs. George C. Fulford, Madame Newhaus giving an interesting talk on "Old Masters of Music." Guy Maingy sang a group of old Italian songs; Elizabeth Boyd, another Newhaus pupil, sang a French group, and the house was filled with distinguished Canadians, among them Sir Wilfred Laurier, Premier of Canada, and Lady Laurier. Madame Newhaus has contracted to return for two lectures. She has arranged six programs of the highest order for the Saturday musicales, to be given at the Waldorf-Astoria Hotel the coming season.

Conrad Wirtz, principal of the piano school of that name, has issued a circular relating to the work, consisting of private and class lessons, of every pupil under his direct supervision. There is a beginners', advanced, virtuoso school, and special instruction for those desiring to become teachers. Monthly recitals for all grades of pupils, and practical application, are noteworthy features of the Wirtz Piano School, whose work has been praised in these columns.

Hallett Gilbarte and Mrs. Gilbarte gave a pleasant afternoon musicale at their summer home, Melody Mance, on the Penobscot River, Maine, a fortnight ago, during which Mr. Gilbarte sang groups of his own songs. The popular "There, Little Girl," and his latest manuscript song, "The Star of Love," the poem of which was written by his friend Gabriel Ravenelle, who is his guest, gave pleasure to the gathering. A few of those present: Mrs. M. E. Woodward, George Woodward, Mrs. C. Carserall, Mrs. Litchfield, Mrs. H. Crowinshield Estabrook, Mrs. C. E. Dearborn, Florence Dearborn, Mrs. T. E. Gushee, Mrs. Isadore Drinkwater, Mrs. Earnest Carver, Rita Carver, Mrs. M. McMinn, Letty Mathews, Lucy Freeman, Ella Pendleton, Mr. and Mrs. J. Clinton Thompson, Mrs. J. Law, Mrs. Emery French, Mrs. M. Coombs, Ella Thomas, Gabriel Ravenelle.

"Except the Lord Build the House," a very tuneful and bright anthem by Moritz E. Schwarz, assistant organist of Trinity Church, is for soprano or tenor solo, quartet, chorus and congregation. Much unison-writing gives it vigor, there is a gentle spirited solo quartet, a devotional solo, and at the close all; including congregation, unite in the doxology, with counterpoint in the organ pedal-bass. It is a thoroughly practical work, and will be found most useful for choirs of average ability.

Mary Hissem De Moss has booked five appearances as soloist with the Boston Symphony Orchestra, singing in Beethoven's ninth symphony, April 29 and 30, in Boston. Madame De Moss has advanced finely in her career under the direction of Loudon Charlton, making a tour to the Western coast with the New York Symphony Orchestra, appearing as soloist at many musical festivals, and giving recitals in various parts of the United States. No singer can be greater complimented than in successive engagements with the Boston Symphony Orchestra.

Madame Trotin, teacher of sight singing, will open her afternoon and evening classes at 805 Carnegie Hall, Tuesday, October 5, at 8 o'clock, and all who contemplate taking the course should begin then. She may be found at the studio Friday afternoon, October 1. Many leading teachers of singing send their pupils to Madame Trotin for, sight-reading, inasmuch as she does not interfere in

the slightest with voice production. A singer who cannot read is like a man who cannot talk, hampered on all sides, and Madame Trotin's method is guaranteed to produce readers.

Clara E. Thoma, of Buffalo, whose pupils are becoming known on the operatic stage, came somewhat unexpectedly to New York recently, another prepared pupil singing for Savage; he will place this pupil in one of his companies, and Florence Reid, another pupil, is already "making good" in a Broadway production. She has others who in due time will become known, announcement to be made later.

Margaret Keyes has been chosen as leading contralto for the coming Worcester Festival, singing in Liszt's "Missa Solemnis," which is to have its first American production then. She will also sing an aria with orchestra at the October 1 concert. Miss Keyes has just returned from Old Forge in the Adirondack Mountains; an early engagement will be a song recital at Toronto, with the Singers' Club of Cleveland, etc.

Philip James, organist of St. Mary the Virgin, and Maria Celli, the soprano, have combined studios at 58 Irving place, the Italian vocal method and the Leschetizky piano method being taught. Fall term for vocal pupils begins October 4, for piano students November 8.

Harriette Brower, pianist and teacher, announces the re-opening of her studios, Hotel Walton, 104 West Seventieth street. She gives private and class lessons in piano playing, technique (Virgil Method), interpretation, with special classes in ear training and musical analysis. Lecture lessons in the latter, for the pianist, singer or amateur, consist of two courses, ten lessons each, embracing all subjects kin to the matter.

Frank J. Benedict's vocal studios are now at Carnegie Hall, and he has issued a handsome prospectus, with his principles of vocal teaching explained at some length. Breathing, placement, head resonance, mouth resonance, poise, registers, execution, expression, enunciation, phrasing, sight reading, interpretation, repertory, timbre, life of the voice, ruined voices, careers, the amateur, teaching, all these subjects are touched on.

Anna Jewell, pianist and accompanist, has issued an attractive circular, with quotations from Paris, M. Pugno; Meriden, Conn., and from Mrs. Roswell D. Hitchcock, president of the Entertainment Club, with reference given to Mrs. J. Christopher Marks, Henry Junge, Mrs. Isaac L. Rice and Leo Schulz.

Harriet Ware's "Boat Song" was sung with success by Francis Rogers at the United States Embassy, Paris, June 15. Miss Ware's compositions are fast making their way everywhere.

Alice Breen, soprano, announces her school of vocal instruction, under exclusive social and artistic patronage, Metropolitan Opera House Building, 1425 Broadway. She expects to give musical afternoons at the Waldorf-Astoria Hotel, and hears voices Wednesday afternoons at the studio. By next spring a beautiful studio house at Manhattan Beach, L. I., will be her summer home. Laura May Gildner, B. A., will be associated with Miss Breen as pianist, the Leschetizky principles of piano playing finding an exponent in her.

Emma A. Dambmann (now Mrs. H. G. Friedmann) sang twice on the program of the ship concert Rotterdam, September 3. She has just returned from her honeymoon journey to Europe, where she sang for Jean de Reszke, King Clark and others.

Louis Arthur Russell's normal classes at Carnegie Hall open September 24, during which he will teach those expecting to become professionals. The Russell methods are in use at Roman Catholic academies and convents; also used by Agnes Petring, St. Louis; Carl G. Schmidt, Brooklyn, and others elsewhere.

Amelia Seebold's pupil, Ethel A. Post, has been engaged by Manager Cort to sing in opera in Chicago, opening in October. Madame Seebold's pupils are becoming prominent.

Idella Campbell-Betts, pianist and certificated Mason pupil, has opened a studio at 282 Manhattan avenue. Some former Norwalk pupils will continue study with her, and she expects to give students' recitals during the season.

Dr. Ernst Eberhard, director of the Grand Conservatory of Music, expects a busy season, pupils having registered from the West Indies, Jamaica, Barbados, Cuba and Porto Rico. This is one of the few institutions in the United States empowered by special act of legislature to grant

the degrees of Mus. Doc., Mus. Bac., Master of Music, and Licentiate of Music.

William Kittredge, tenor, of Carnegie Hall, taught two days weekly in Boston during the summer. He will be at his studio after October 1.

Miss McFee, in charge of Alexandra Hall, on West Seventy-second street, offers special inducements for young women desiring to specialize in music, art and the drama. The school is open until June.

Eleanor Everest Freer, the composer, and valued member of the Manuscript Society, notifies her friends of a change of address, to 1420 Lake Shore Drive, Chicago, Ill.

Louise Gerard-Thiers will return from Europe September 25, and may be seen by appointment thereafter at 805-6 Carnegie Hall. She expects to resume vocal instruction October 1, and students' ensemble practice and recitals November 1.

Appropriate music for the Hudson-Fulton Celebration is to be expected in the churches generally the coming Sabbath. One choirmaster has scheduled the duet, "Night Hymn at Sea," by Goring-Thomas, and the anthem, "Out of the Deep," by Bartlett.

Isidore Fieldman, pianist, announces a recital in the Myrtle Room, Waldorf-Astoria Hotel, Saturday evening, September 25.

Max Wertheim, the grand opera tenor, concert singer and vocal instructor, has returned to New York for the season. His studio at 463 Central Park West has been re-opened and many of the pupils have resumed their lessons.

John Walter Hall has reopened his handsome studios in Carnegie Hall, and from the many applications for lessons already received, anticipates that this will be easily the busiest season of his career.

Leo Wald-Erdody's Second Name.

There has been much discussion over the fact that Leo Wald, violinist, has made an addition to his name. Many have gone so far as to call it an affectation. In questioning him about it he told THE MUSICAL COURIER representative the following interesting story: "In the early fifties Hungary was mostly German and Germanized, and the family must needs call themselves Wald, this being the German for Erdody, which means forest. After the battle of Austerlitz, which ended so disastrously for Austria (the natural enemy of Hungary), the Hungarians took courage and began their work of re-Hungarianizing; and since the early sixties the families have re-established their Hungarian names, and among them the Erdody family, who resumed the Hungarian name of Erdody. Erdody's father, who came to this country in 1883, not wishing to confound the Americans with an unpronounceable name, called himself Wald. Erdody's grandfather (then a young man) took a prominent and rather violent part in the revolution of 1848." The musical world anticipate Leo Wald-Erdody's American prominence in November, in a less violent, if more vivid, light.

Remick to Publish Art Songs.

Jerome H. Remick & Co. have, it is said, long been known as the largest popular music publishing concern in the world. Undaunted energy and vigorous enterprise have placed the house in that enviable position. The same energy and spirit of enterprise has now prompted them to enter the field of legitimate publications, and they announce the acquisition and publication of new songs by such composers as Adolph M. Foerster, Leo Oehmler, Reginald De Koven, Joseph Carl Breil and Anita Owen, with a host of other well known writers.

A revised catalogue is under the supervision of Mr. Breid, the composer of "The Climax." The songs to be included in this publication are intended for singers of high rank and for vocal teachers of high standing.

The Change of Accompanists.

Since La Forge has transferred his activity as accompanist of Frau Galski to Madame Sembrich, the former has engaged Edwin Schneider, the accompanist of George Hamlin, for her October tournée, after which she joins the Opera here, Schneider returning to Hamlin about November—first week. During the interval, Hamlin will have Hamman, the well known Philadelphia accompanist.

Martin Re-engaged.

Frederic Martin, the basso, has again been re-engaged by the Handel and Haydn Society, of Boston, as soloist for its performance of "The Messiah," to be given the middle of December. He has also been engaged by the Minneapolis Philharmonic Society as one of its soloists.

MUSIC IN ST. LOUIS.

St. Louis, Mo., September 18, 1909.

Ernest R. Kroeger returned recently from Colorado, where he spent his vacation. He has reopened his school in Musical Art Building.

Alice Pettingill will open her school of piano in Musical Art Building within the next ten days. She has just arrived from Paris, where she has spent the summer studying with Ralph Swayne.

Among other musicians in the Musical Art Building who have lately reopened their studios are Fannie M. Hughey and Mrs. Frank Choisel.

The first vocalist to be heard here this season will be Johanna Gadske, who will appear with the St. Louis Symphony Orchestra. Expectations with regard to the future of the St. Louis Orchestra are very great since it has been put under the management of Loudon Charlton. It is thought that the orchestra will make an extensive tour of the South and West next spring. Among artists who will be heard with this organization during the coming season are: Alice Nielsen, Kirkby-Lunn, David Bispham, Tina Lerner, George Hamlin, Mary Hissem de Moss, Dalton Baker and the Flonzaley Quartet.

The St. Louis Choral Club, under the direction of O. Wade Faibert, organist of the St. George's Episcopal Church, has begun rehearsals for what promises to be a most promising season. Both the active and the associate membership have been greatly increased.

James Quarles, organist of the Lindell Avenue Methodist Church, gave a successful organ recital at South Bend, Ind., last week. Among the numbers on his program especially enjoyed were the "Peiret Berceuse," by Guilman; andante, by Tschakowsky, and the "Canzonina," by King Hall.

The Orpheus Musical Society and Orchestra have started rehearsals for the 1909-1910 season, under the direction of Louis Retter. The concerts given by this club last season were very enjoyable.

October 25 and 26, the New York Symphony Orchestra and the American classic dancer, Isadora Duncan, will appear for the benefit of the Royal Arcanum Hospital Association; the second evening Sembrich will assist the orchestra with Francis Rogers, baritone, and Frank La Forge, accompanist. The last concert will be given under the auspices of Kingdom House, a philanthropic institution. Officers in charge are Mrs. W. K. Kavanaugh, president; Mrs. John Boegher, secretary, and Mrs. Paul Brown, treasurer.

Stojowski and Northwestern University.

Sigismund Stojowski, the Polish pianist, has been engaged by the Northwestern University at Evanston, Ill., to close its series of artists' recitals. He will play there toward the end of April, 1910.

Janpolski's Great Art.

During the past two seasons no singer before the American public has attracted more widespread attention than the noted Russian baritone, Albert Gregorowich Janpolski. The critics and public from one side of the continent to the other, unanimously have claimed that his voice is one of the most marvelously beautiful ever heard in this country; rich, sympathetic and of extraordinary range, that his diction in the many languages he sings is perfection and his fine mentality and wonderful versatility and interpretative art place him, indisputably, in the foremost ranks of great artists.

Mr. Janpolski has been heard with the most prominent musical organizations of the country, having been soloist



ALBERT G. JANPOLSKI.

several times with the New York Symphony and Russian Symphony Orchestras in New York, the Philadelphia, St. Paul, Minneapolis, Seattle, Detroit Symphony Orchestras and with the various choral and oratorio societies, and in recitals, in New York, Boston, Philadelphia, Chicago, Detroit, Cleveland, Washington, Charleston, New Haven, Seattle, Springfield, Mass., Troy, etc.

Following are some of the press clippings of Janpolski's last spring's engagements, from New York to Seattle:

At the Fourth Symphony Concert at Carnegie Hall, Mr. Janpolski, the Russian baritone, sang the folk music of Russia and Bohemia with fine effect.—New York Tribune.

Albert Gregorowich Janpolski, the eminent Russian baritone, was the soloist with the Symphony Orchestra, singing here for the first time, and he has a host of new friends. Heralded as one of the

finest baritone singers outside of the opera, he proved one of the most finished and enjoyable singers of any voice that have been heard here this winter. His truly beautiful natural baritone is polished to a degree of smoothness seldom heard, and his tones are round, full, sonorous and surprisingly sweet.—St. Paul Pioneer Press.

As St. Paul.—Mr. Janpolski had much to do and he did it well. He has a voice of excellent texture and range.—Philadelphia Evening Bulletin.

Second Concert.—The interest here in Albert Janpolski, the great Russian baritone, not only continued unabated, but seemed to increase, with the result that every seat on the Auditorium's floor was occupied. Janpolski achieved a rare individual triumph. The singer was in magnificent voice, which, coupled with the superb artistry that runs like a wide and even flowing river through all his work, and his engaging personality quickly won all hearts. Time and again the baritone was recalled and forced to add more to his very trying program.—Seattle Times.

Fourth Concert.—Symphony Orchestra.—Mr. Janpolski repeated his striking rendition of the "Pagliacci" prologue, which will bear comparison with the interpretations of such great artists as Scotti, Ancona, Campanari and Sammarco. Mr. Janpolski catches the humorous spirit—humor that is accentuated by moments of the mock heroic—without burlesquing the number. It is interesting to note that he sings the actual notes in the dramatic passages that are generally shouted.—Seattle Post-Intelligencer.

"Walpurgis Night."—As the Druid Priest in Mendelssohn's "Walpurgis Night" Mr. Janpolski did some very fine work. He is the artist in whatever he sings, a baritone of purer tone is rarely heard.—Springfield Union.

Massenet's "Eve."—Mr. Janpolski's effective and beautiful singing of the part of Adam was the feature of the evening.—Springfield Republican.

"Paradise Lost."—A large share of the solo work falls to the baritone and Mr. Janpolski was fully equal to its demands. He has abundant temperament and dramatic force and invests his singing with fine intelligence and expression. There was genuine fervor when it was called for and once last evening, at Satan's exultation as Eve grasps the apple, Mr. Janpolski made the climax so forceful and dramatic that the orchestra was compelled to stop until the applause subsided.—New Haven Courier-Journal.

Hutcheson Has Studied "Electra."

Ernest Hutcheson has been spending his summer holidays making a thorough study of Richard Strauss' new opera, "Electra." He writes most enthusiastically about its possibilities and calls it "the last word in modern music." Mr. Hutcheson will deliver lecture-recitals on this opera the coming season in conjunction with the Wagnerian operas which were such a decided success last year. He will shortly begin a tour of the country under the management of Frederick R. Huber, of Baltimore.

Artists for the Canton Symphony.

The Canton, Ohio, Symphony Orchestra, which had as its soloists last year Arthur Hartmann, the violinist, and Florence Mulford, the mezzo soprano, has engaged as soloists for the coming season Myrtle Elvyn, pianist, and Florence Hinkle, soprano.

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OBITUARY

Saul Liebling.

Saul Liebling, pianist, and head of the well known Concert Direction Jules Sachs, of Berlin, Germany, died of heart failure very suddenly at his home in that city, Thursday, September 16. Saul Liebling was one of the brothers of the well known Liebling family of pianists. Born in Posen, Germany, April 6, 1859, he toured at a very early age as a child prodigy, and later studied with Bendel and Kullak, in Berlin, and with Liszt, at Weimar. Coming to America in 1875 he appeared frequently at the famous Koster & Bial concerts in New York, and subsequently toured for several years with the Theodore Thomas Orchestra (with which he gave the first American performance of the Grieg concerto), Camilla Urso, Clara Louise Kellogg, Ole Bull, Emma Thursby, etc. Returning to Berlin, in 1883, Saul Liebling settled there and founded the Neues Konservatorium der Tonkunst. A silent partnership with Jules Sachs, the impresario, was ended by the latter's sudden death, and Mr. Liebling found himself forced to take entire charge of the business, which

he thereafter conducted with pronounced success. Among the artists managed by the Sachs Bureau recently and brought to Berlin were Mascagni, Saint-Saëns, Sousa, Grieg, and a host of celebrated concert virtuosi. The firm also arranged lectures of the most important kind, and had Lieutenant Shackleton and Dr. Cook under contract for appearances in Berlin this winter.

Saul Liebling was Court Pianist to several reigning houses in Europe, and had been decorated with a number of high orders. He was persona grata at the Courts of Roumania, Coburg-Gotha, and Saxony, and during the later years of Bismarck's life had the honor of being his personal friend and spending many days every season at Friedrichsruhe as the Iron Chancellor's guest.

His published compositions consist of several hundred piano pieces, and represent graceful products of the best salon style. He is survived by a widow and son, a sister, and his brothers Max, Emil, Oscar and George.

W. L. Thompson.

The death is announced of the composer of songs and sacred music, W. L. Thompson, East Liverpool, Ohio. Mr. Thompson, who was also engaged in an extensive music publishing business, returned from a European trip recently and soon collapsed. His hymns were very much in vogue and the best known is "Softly and Tenderly Jesus is Calling." The deceased was sixty-two years old.

George Fischer.

George Fischer, youngest son of the well known music publisher, Carl Fischer, died last Wednesday of typhoid fever at his home in this city. The deceased was twenty-four years old and had been married only a short time ago. He was connected, in a leading capacity, with the business headed by his father.

Lightbody-Phillips Recital.

T. Morgan Phillips, tenor of Lafayette Avenue Presbyterian Church, Brooklyn, and Mary Borland Lightbody, contralto, who has studied the past year in Europe, both pupils at the Mehan studios, recently united in a song recital at Warren, Ohio, enjoying a great success. New Yorkers are sure to sit up and listen when Mr. Phillips makes his appearance before them, for his voice is a rare one. Miss Lightbody is working for grand opera and is bound to succeed. What was thought of both young artists in Warren may be seen from the following press criticisms:

Miss Lightbody's voice is of unusual quality, possessing remarkably deep and rich tones and great volume, all produced with a sweetness and clearness that is delightful to hear. * * * Mr. Phillips came in for an equal share of praise for his singing. Each time his voice is heard some new and pleasing quality is noted, and its development is rapid. * * * At all times his voice was under perfect control, flexible and sweet.—Warren Chronicle.

Miss Lightbody shows great improvement in range, strength and sweetness of voice. Dramatic qualities also shown through her rendition of an aria from "Il Trovatore." * * * The breadth and

grandeur in "The Almighty" was noteworthy, and the group of Scotch songs were sung daintily and with graceful touch. Mr. Phillips' first number, a group of German songs, showed how much his voice has gained in smoothness and power, and the tone production captivated the audience completely. * * * When he begins to sing he gives the impression of abundant reserve power. Especially brilliant are his climaxes, which seemed to everyone to be conclusive proof of the real range and control of his voice. * * * He touched the heart of everyone with "Am Meer" and "Mother o' Mine." * * * His friends wish to congratulate him on his remarkable progress vocally; we can see distinct improvement in resonance and power, with special strength and brilliancy in the high tones.—The News.

Miss Lightbody's voice has broadened and her compass increased greatly. She has her voice under perfect control and her tones are big and round. In "Il Trovatore" her dramatic ability was plainly shown, and her friends are predicting for her a career as a grand opera singer. Mr. Phillips has one of the finest tenor voices ever heard in this city. It is exceedingly flexible and sweet. His tones are clear and pure and his voice is always in sympathy with the thought. He has a fine presence, and his enunciation is perfect; that he delighted everyone in the audience was evident from the insistent applause which greeted every number he sang.—Warren Daily Tribune.

Mr. Phillips invariably pleases whenever he sings, such is the force of his artistic personality; in competition for a position he wins on merit alone. Combining fine personality with beauty of voice and distinctness of enunciation, he appeals to all alike, for these qualities do not often unite. His career, just begun in New York, will be watched with interest, and John Dennis Mehan and Mrs. Mehan prophesy great things for the young tenor. Conservative in their opinions, these artist-teachers never give out wild statements, and the facts behind expectations are based on undeniable conditions.

Minna Kaufmann's Bookings.

Minna Kaufmann, the talented young singer, has been booked for three events in her home town, Pittsburgh, for the early part of the year, prior to which and immediately following upon her recital in Mendelssohn Hall, she will be heard in twenty towns in the States of Michigan, Minnesota and Wisconsin, where she has been booked by E. A. Stein, representative in that section of the Hanson Bureau.

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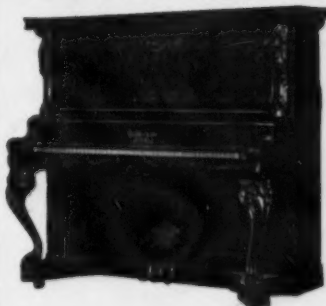
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